ORGAN 2.

Marches 68

MARCH in G

FOR THE

ORGAN

by

GEORGE AITKEN

Op. 9, No. 2.

Price 4/=

LONDON
EDWIN ASHDOWN
(Limited)
HANOVER SQUARE.

NEW YORK
PERCY ASHDOWN.

TORONTO
SYDNEY ASHDOWN.

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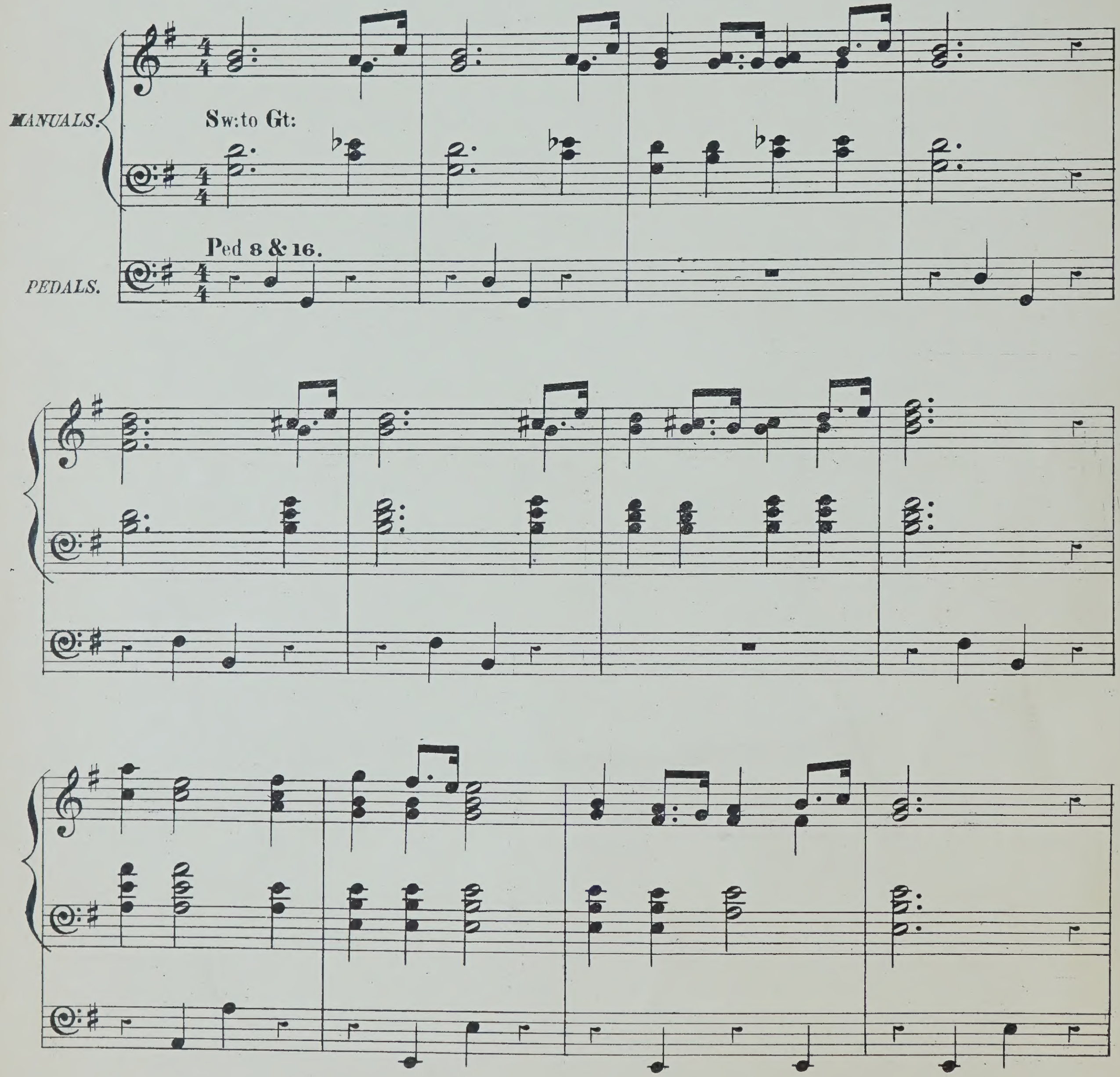
https://archive.org/details/birch_002up

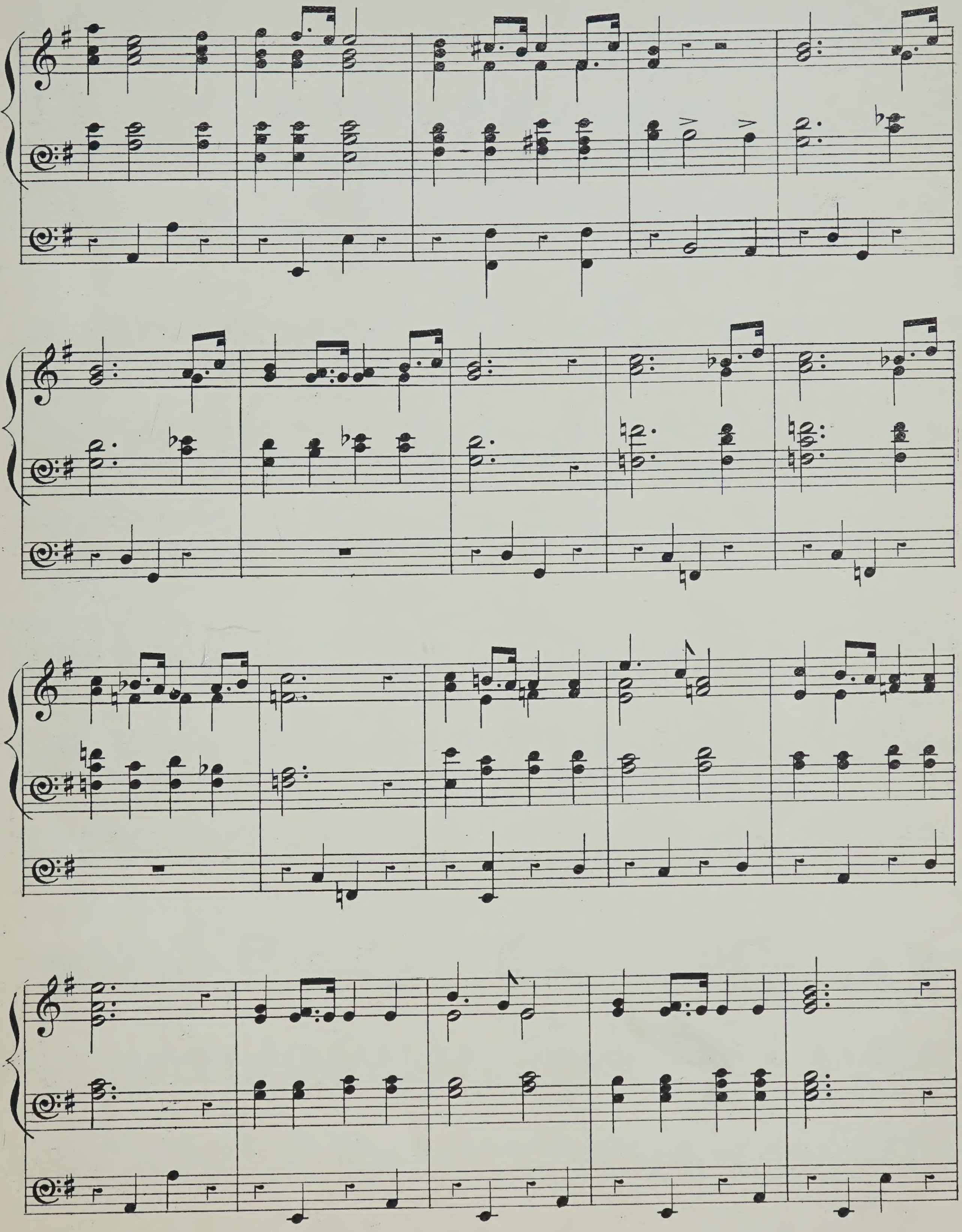
MARCH.

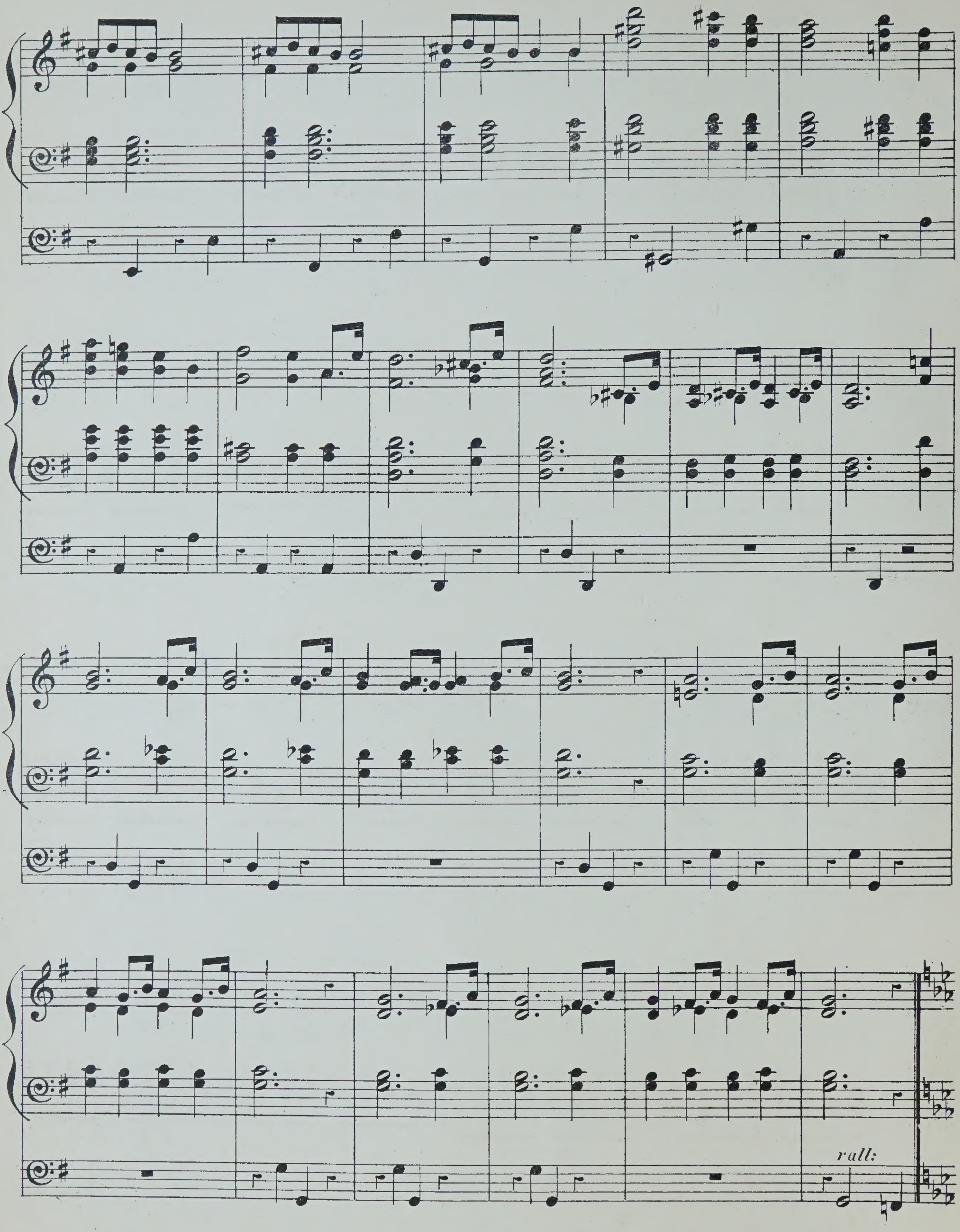
Sw: Full without reeds
Choir Cl: or Orch: Oboe
Gt, stopp diap coup: Sw:

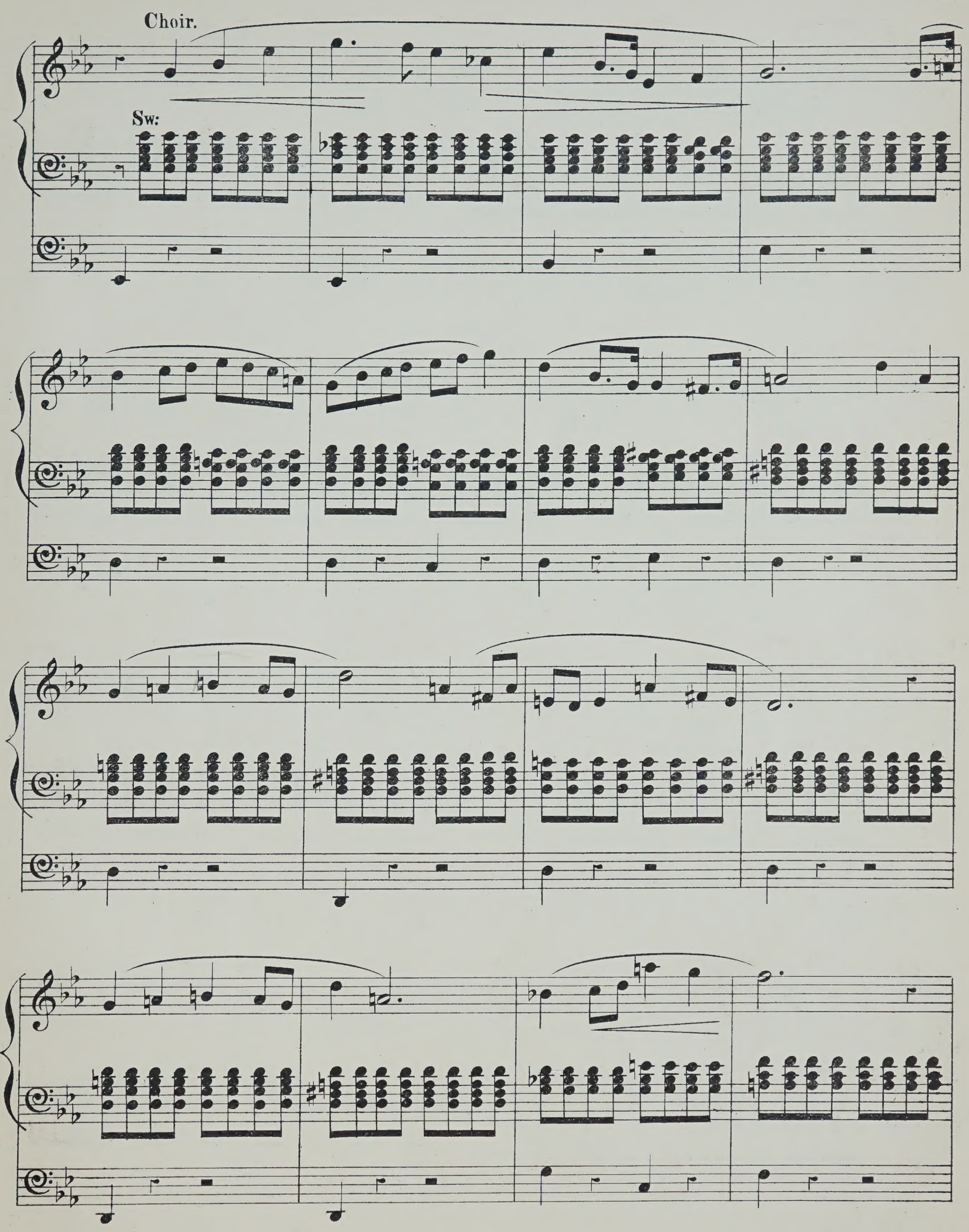
GEORGE AITKEN.
Op. 9. Nº 2.

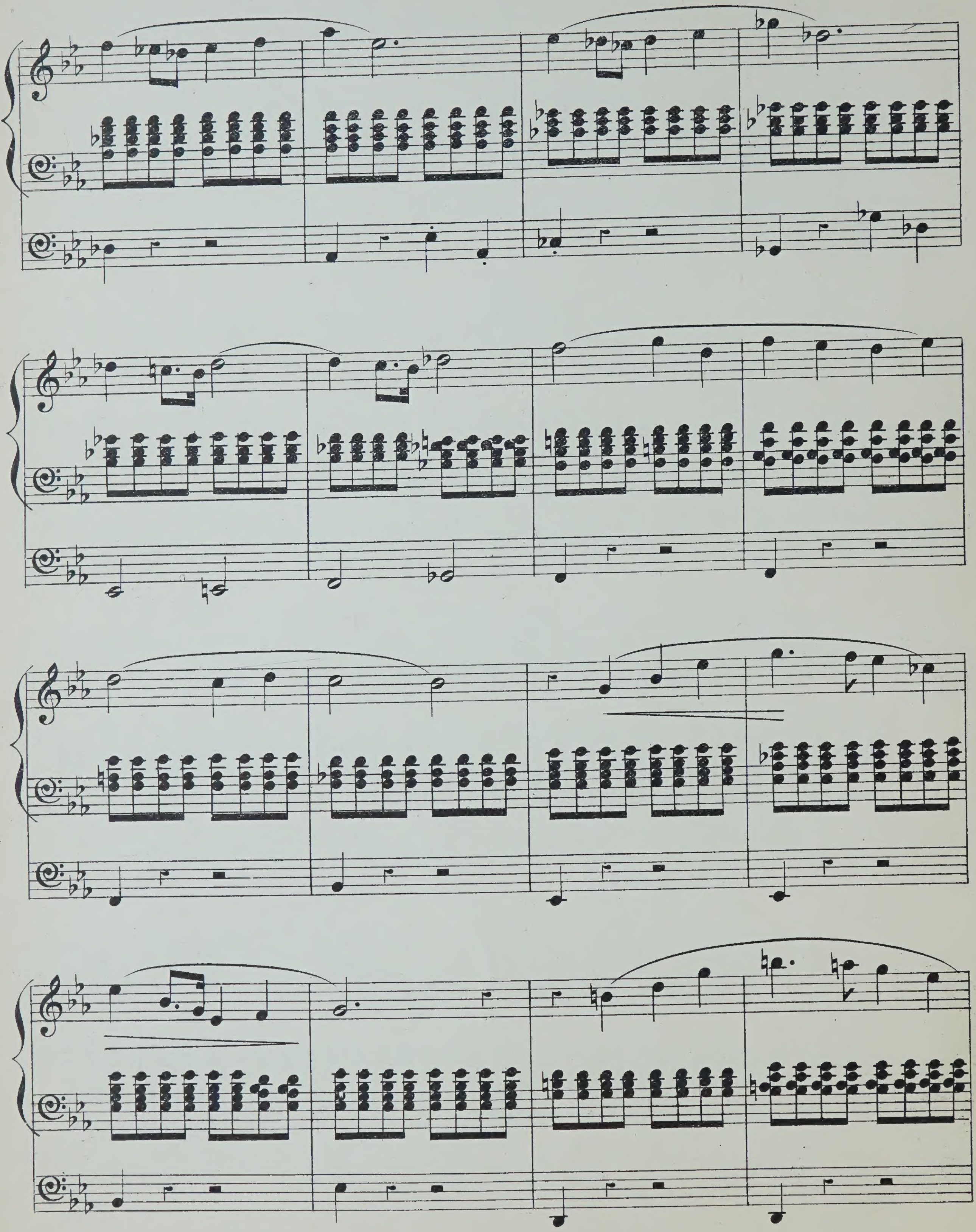
Con moto.

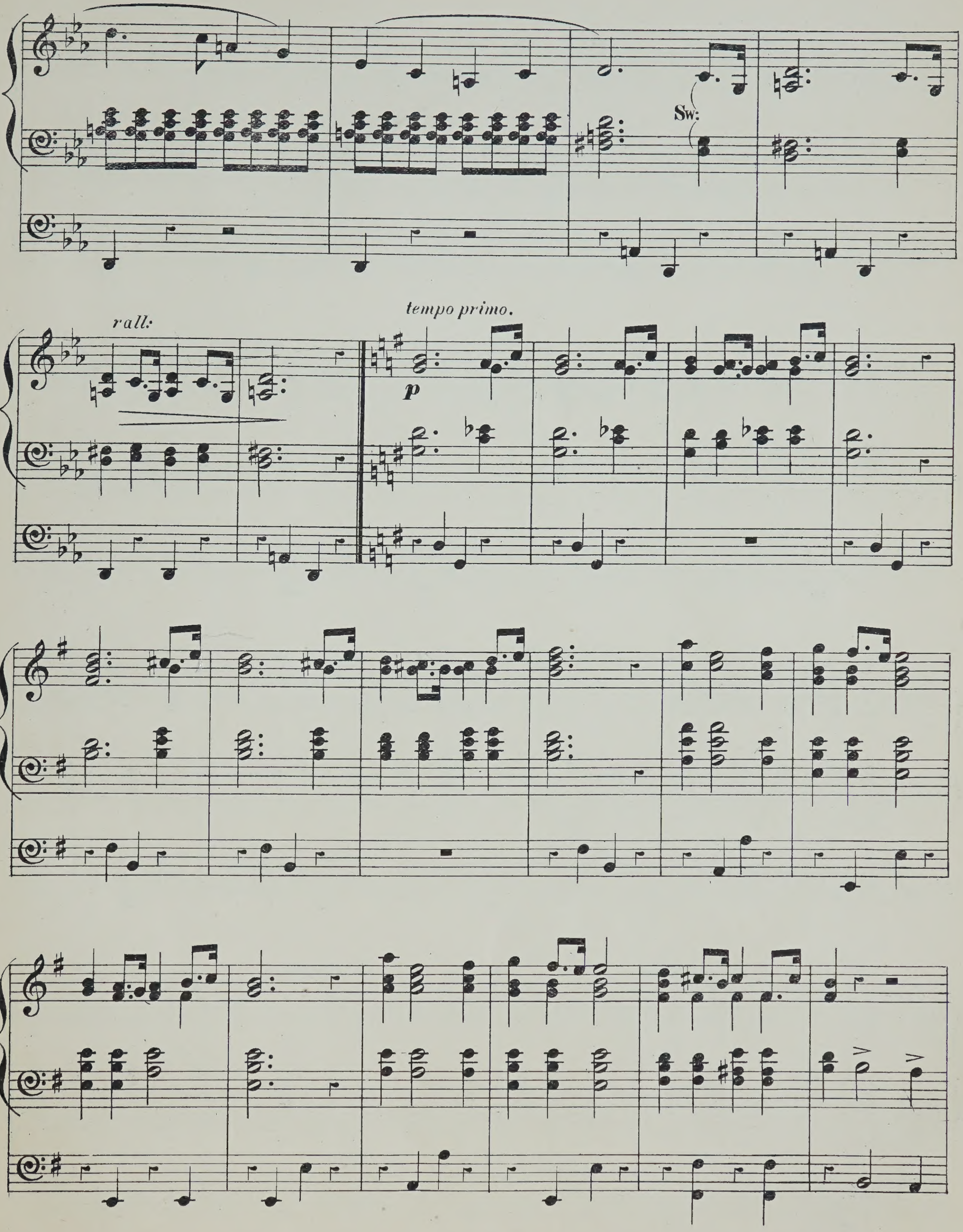

MANUALS.
Sw:to Gt:
Ped 8 & 16.
PEDALS.

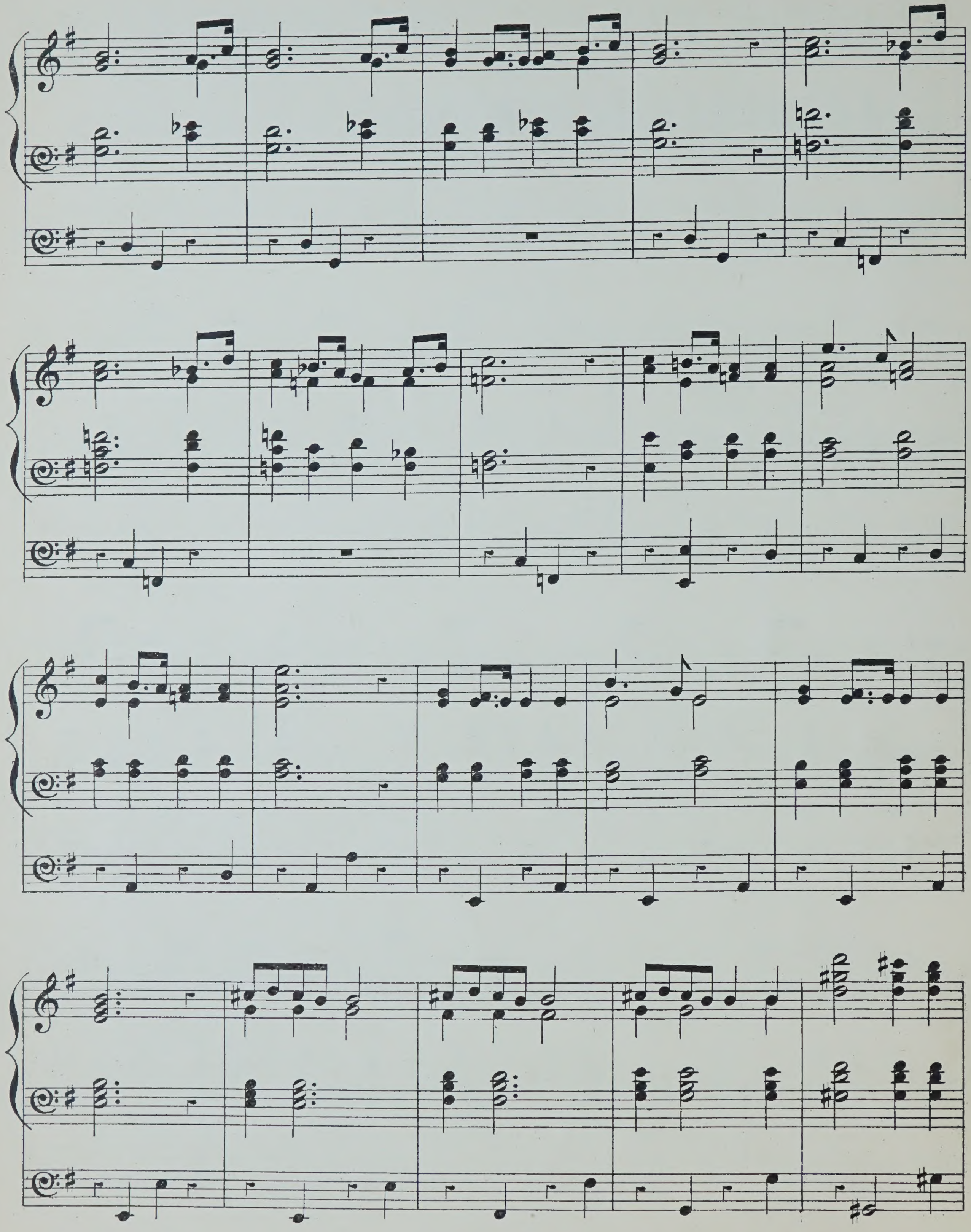


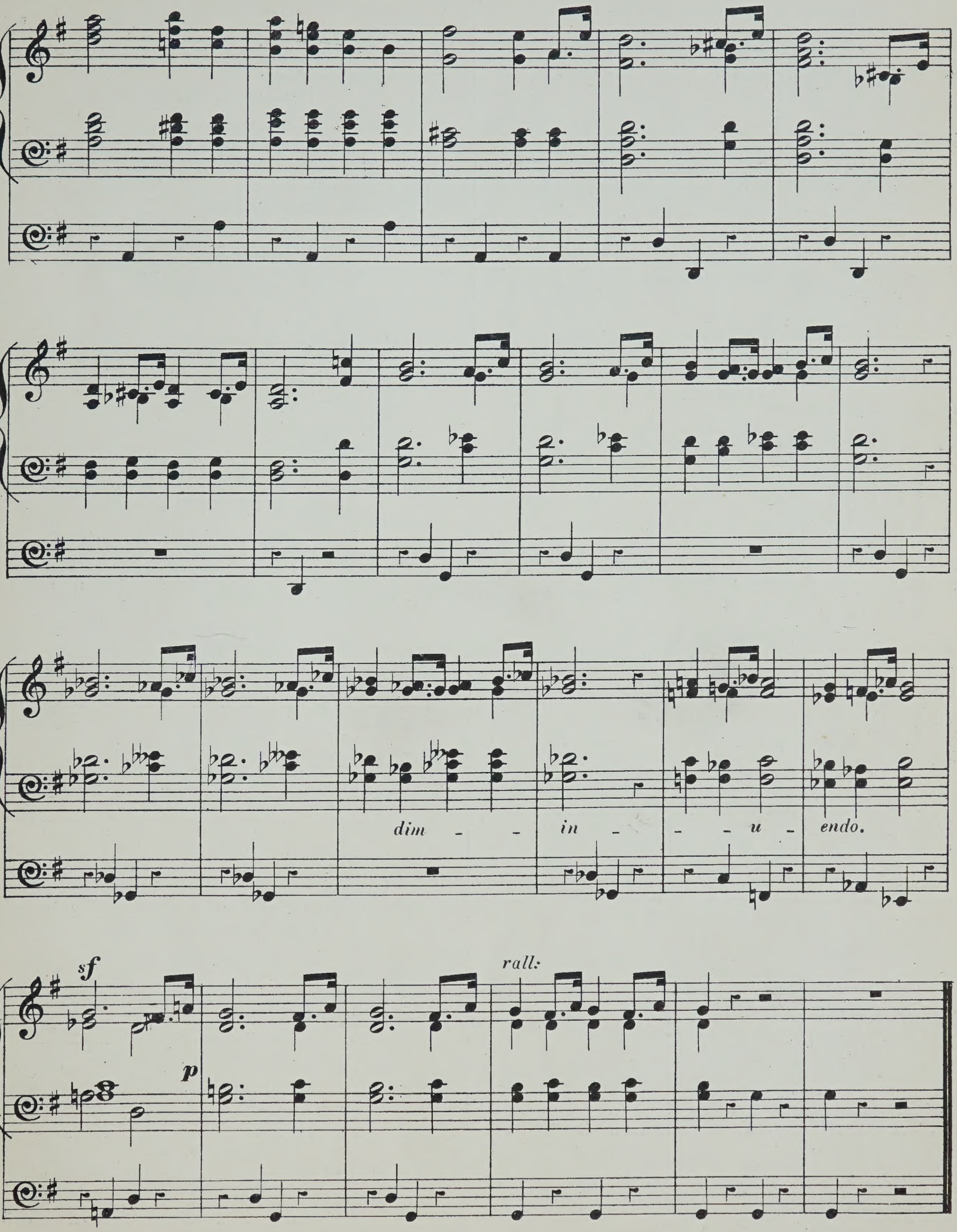

rall:


Choir.
Sw:




Sw:
rall:
tempo primo.
p




dim - - in - - - u - endo.
sf
p
rall:

No. 1.

ORGAN MUSIC.

ALWYN, WILLIAM CROWTHER

		s.	d.
Fugue, in G		3	0

ARCHER, FREDERIC

		s.	d.
The Collegiate Organ Tutor, edited by Frederic Archer	nett	3	6
Six organ pieces, intended chiefly for church use :—			
1. Larghetto, in A		2	0
2. Alla marcia		3	0
3. Allegretto non troppo		3	0
4. Fughetta		2	0
5. Andante pastorale		3	0
6. Introduction and fugue		2	6
Transcriptions :—			
1. Wedding march	Mendelssohn	3	0
2. March, in G	Thomas Adams	1	0
3. Funeral march. (Lieder ohne Worte, No. 27)	Mendelssohn	2	0
4. March (Occasional Oratorio)	Händel	1	0
5. Grand march, in E flat March (Scipio)	Sir Julius Benedict Händel	3	0
6. Adagio. (From a string quartett)	C. F. Abel	2	0
7. Fuga, in C	J. C. Kellner	2	0
8. Adagio. (From a pianoforte sonata)	J. Woelfl	2	0
9. Aria (Alceste)	A. Schweitzer	2	6
10. Adagio. (From a pianoforte sonata)	C. F. G. Schwencke	2	0
11. Allegro cantabile. (From First concerto)	Geminiani	1	0
12. Fugue, in C	Kalkbrenner	2	0
13. Andante and variations. (From a pianoforte sonata)	J. Woelfl	2	6
14. Alla marcia (Gerusalemme liberata)	Righini	1	0
15. Andante. (The quail call)	Kalkbrenner	2	0
16. Fugue, in E minor	Jacob Kirkman	2	0
17. Andante, in A	C. F. Abel	1	0
18. Allegro, in D	Kalkbrenner	2	0
19. Duetto. (Lieder ohne Worte, No. 18)	Mendelssohn	2	0
20. Fuga, in F	J. C. Kellner	2	0
21. Adagio. (From harpsichord sonata)	J. Kozeluch	2	0
22. Allemande and fugue	Jacob Kirkman	2	0
23. Adagio. (From Sonata, Op. 2, No. 1)	Beethoven	3	0

AVANT, T.

	s.	d.
Slow movement from Chopin's Studies	3	0

BACH, J. S.

	s.	d.
Organ works, Collegiate edition, edited and fingered by Frederick Archer :—		
1. Prelude and fugue, in F	2	0
2. Prelude and fugue, in G minor	2	0
3. Prelude and fugue, in C	2	0
4. Prelude and fugue, in B flat	2	0
5. Prelude and fugue, in E minor	2	0
6. Prelude and fugue, in D minor	2	0
7. Prelude and fugue, in A minor	2	0
8. Prelude and fugue, in G	2	0
9. Prelude and fugue, in E minor	2	0
10. Prelude and fugue, in A	3	0
11. Fugue, in G minor	2	0
12. Fugue, in D minor (The giant)	2	0

BACHE, F. EDWARD

	s.	d.
Three movements :—		
1. Introduction and allegro	3	0
2. Andante	2	0
3. Andante con moto	2	0

BAILEY, E. H.

		s.	d.
Offertoire, in C		2	0
Träumerei. Reverie	R. Schumann	1	0

BATCHELDER, J.

	s.	d.
Six organ voluntaries :—		
1. Allegretto grazioso, in C	1	6
2. Andante, in G	2	0
3. Melody, in E flat	1	6
4. Andante capriccio, in F	2	0
5. Andante cantabile, in B flat	1	6
6. March, in C	2	0
The six pieces in one book	5	0

BATISTE, EDOUARD

(*See separate Catalogue.*)

BENNETT, SIR WILLIAM STERNDALE

	s.	d.
Barcarolle, from the Fourth concerto. Arranged by Dr. Steggall	4	0
Barcarolle, from the Fourth concerto. Arranged by Dr. Westbrook	4	0
Barcarolle, from the Fourth concerto. Arranged from the score by Edwin M. Lott	4	0
Andante cantabile, from Op. 17. Arranged by Dr. Steggall	3	0
Andante cantabile, from Op. 17. Arranged by Dr. Garrett	3	0

BEST, W. T.

	s.	d.
Fantasia and fugue, in A minor, from the pianoforte works of J. S. Bach	4	0

BISHOP, SIR HENRY R.

	s.	d.
Grand march, in E flat. Arranged by W. J. Westbrook	3	0
Largo cantabile, in C. Arranged by W. J. Westbrook	2	6
Solemn march, in C minor. Arranged by W. J. Westbrook	2	0

BLAKELEY, W. A.

	s.	d.
Cujus animam (Stabat Mater of Rossini)	3	0

BROWN, ARTHUR HENRY

For Select compositions from the works of the great masters (114 Nos.), *see separate list.*

		s.	d.
Select Overtures by the great composers, arranged with pedal obligato (oblong) :—			
1. Grand overture, in D, by E. H. Mehul		4	0
2. Overture, "La clemenza di Tito," by Mozart		4	0
3. Overture to "Orpheus," by Chr. Gluck		4	0
4. Overture to "Comus," by Dr. Arne		4	0
5. Overture to "The chaplet," by Dr. W. Boyce		4	0
6. Overture to "Pharamond," by Händel		4	0
Branle des sabots (oblong)		3	0
Gavotte favorite de Marie Antoinette		3	0
Le cortège de noces. Marche	C. Neustedt	3	0
Selections from the great masters, seventeen short pieces (quarto)		4	0
Sixteen original voluntaries (quarto)		4	0
Twenty-five original pieces (quarto)		3	0

BUCK, DUDLEY

	s.	d.
A selection of his compositions :—		
1. Home, sweet home. Transcription	2	0
2. Impromptu pastorale	3	0
3. Triumphal march	4	0

BURNAP, U. C.

	s.	d.
Pleyel's hymn. Variations	3	0

BUTLER, LEONARD

	s.	d.
Andante, in E flat	3	0

CALKIN, GEORGE

	s.	d.
Six pieces :—		
1. Moderato, in A	3	0
2. Allegretto, in G	3	0
3. Pastorale, in A	3	0
4. Andante tranquillo, in B flat	3	0
5. Andantino, in E minor	3	0
6. Maestoso, in A (Postlude)	3	0

CALKIN, J. BAPTISTE

	s.	d.
Two pieces :—		
1. Minuet and trio	2	0
2. Andante	2	0

CHINNER, W. B.

	s.	d.
Andante, in A flat	4	0
Andante, in G	2	0
Aspiration réligieuse	3	0
Offertoire, in D flat major	4	0
Second grand offertoire, in C	5	0
The prayer from "Der Freischütz." Transcription	2	0

CHIPP, EDMUND THOMAS

	s.	d.
Introduction and melody, varied	4	0

CLARK, WINDEYER

	s.	d.
Four short movements from the works of Niels W. Gade	4	0

CLARKE, HAMILTON

	s.	d.
Original movements :—		
1. Offertory, in A	2	0
2. Andante serioso, in D	2	0
3. Bourrée, in G	2	0
4. Communion, in A flat	1	0
5. Minuet, in F	2	0
6. Pastorale, in F	2	6
A series of organ pieces :—		
1. Meditation on a Christmas carol	3	0
2. Minuet	3	0
3. Dead march from the music to "King Lear"	2	0
4. Communion	3	0
5. Pastorale	2	0
6. Grand offertoire, in A	4	0
7. Marche religieuse	3	0
8. Minuet, in B flat	3	0
9 Offertoire, in F	3	0

COOPER, GEORGE

	s.	d.
Preludes and interludes	5	0

COONEY, EDWARD, Mus. Doc.

	s.	d.
Allegro moderato, in A minor	3	0

CUSINS, SIR W. G.

	s.	d.
March from the oratorio "Gideon"	3	0

CUTLER, EDWARD

		s.	d.
Six pieces	each	3	0

1. Offertoire, in D
2. Tempo di minuetto
3. Andante tranquillo
4. Allegro
5. Alla gavotta
6. Moderato

DALBY, HENRY E.

	s.	d.
Quintett from Mendelssohn's 42nd Psalm, transcribed	3	0

DOCKER, F. A. W.

		s.	d.
Five marches arranged :—			
1. Bridal march (Lohengrin)	Wagner	2	0
2. Turkish march (Ruins of Athens)	Beethoven	2	0
3. March, in E flat	Walter Wesché	2	0
4. Coronation march (Prophète)	Meyerbeer	2	0
5. Marche funèbre	P. von Tugginer	2	0

DREW, H.

	s.	d.
Andantino, by Sir Julius Benedict. Transcription	3	0

DUFAURE, ALBERT

	s.	d.
Grand march, in E flat	3	0

DUNKLEY, CHARLWOOD

	s.	d.
Marche religieuse	3	0
Meditation	3	0

ELLIOTT, J. W.

	s.	d.
Six original compositions :—		
1. Patronal festival march	2	0
2. Soft voluntary, in A	2	0
3. Intermezzo	2	0
4. In the old abbey	2	0
5. Soft voluntary, in D	2	0
6. Wedding music	2	0

ESSEX, EDWARD CHARLES

	s.	d.
Offertoire, in D minor	4	0

EVANS, EDWIN

	s.	d.
Original compositions :—		
1. Postlude-fughetta, in C	3	0
2. Melody, in E flat	3	0
3. Processional march, in A	3	0
4. Postlude-fughetta, in B flat	1	0
5. Allegretto, for flute stops	3	0
6. Moderato, for soft organ	3	0
7. Passacaille and double fugue (on a church melody)	3	0

FAREBROTHER, BERNARD

	s.	d.
Andante cantabile	2	6

FISHER, ARTHUR C.

	s.	d.
Andante, in F	2	6

FRICKER, JAMES F.

	s.	d.
Andante grazioso	2	0

FROST, Dr. C. J.

		s.	d.
Select movements :—			
1. Allegretto		3	0
2. Larghetto		3	0
3. Andante moderato		3	0
4. Allegro maestoso		3	0
5. Gloria (Twelfth mass)	Mozart	3	0
6. Kyrie (Twelfth mass)	Mozart	3	0
7. Hallelujah chorus	Händel	3	0
8. Cujus animam	Rossini	3	0
9. Wedding march	Mendelssohn	3	0
10. Marches Scipio and Occasional oratorio	Händel	3	0
11. La carità	Rossini	3	0

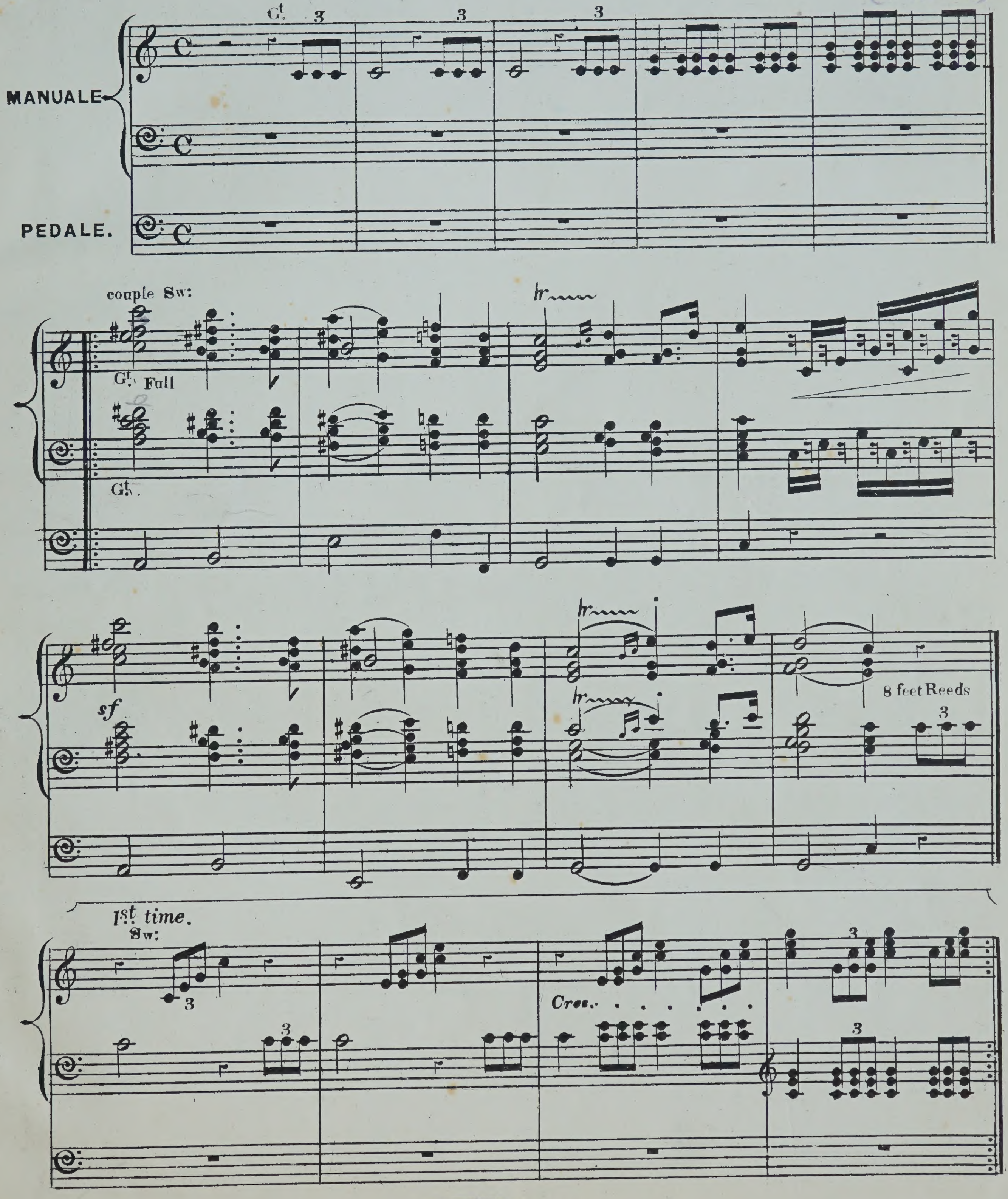
EDWIN ASHDOWN (LIMITED), HANOVER SQUARE, LONDON, W.

Sw: Full.
Gt: 8 ft: & Tromba.
Ch: Full coupled to Sw:
Ped. 16 & 8 feet.

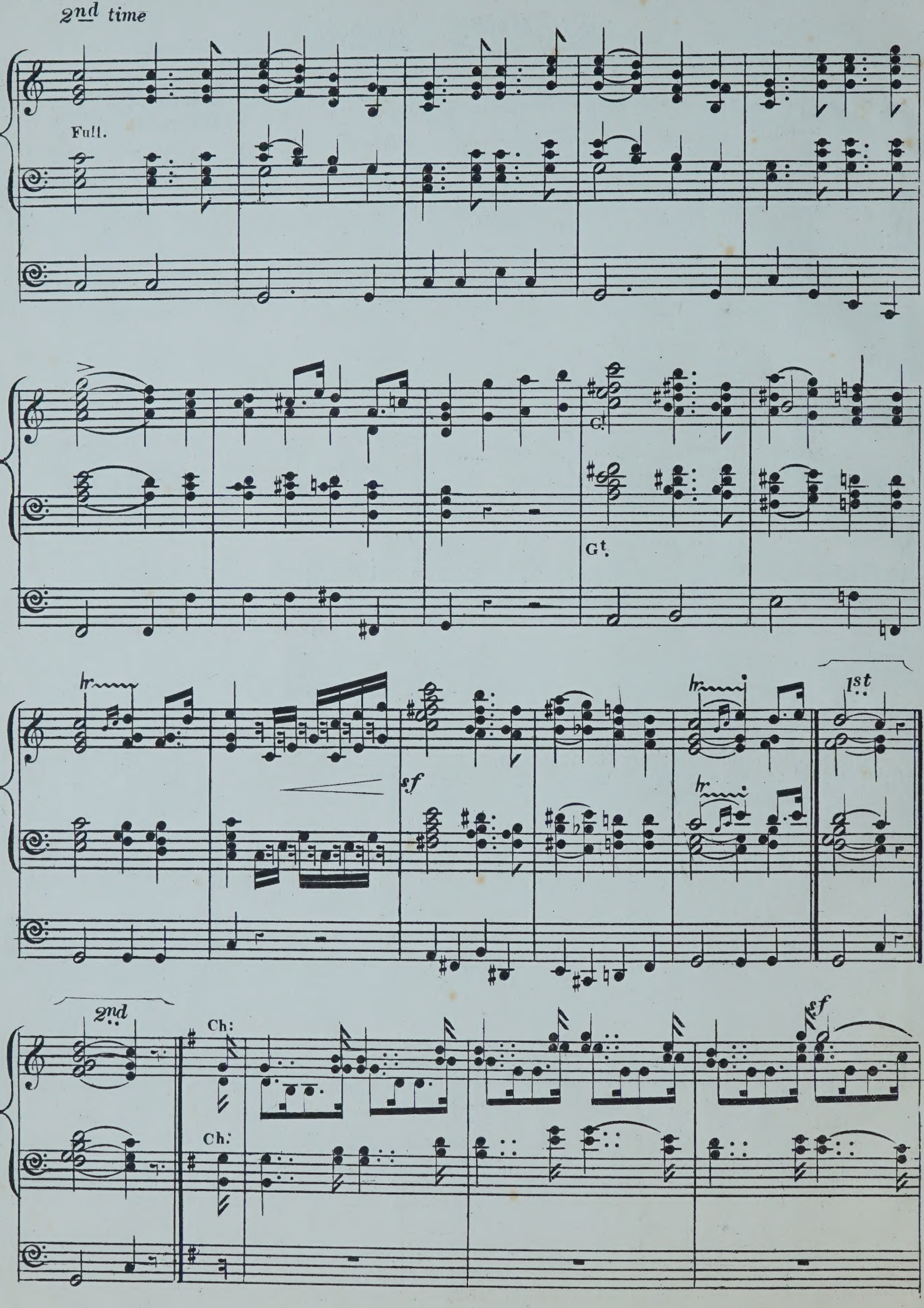
WEDDING MARCH.

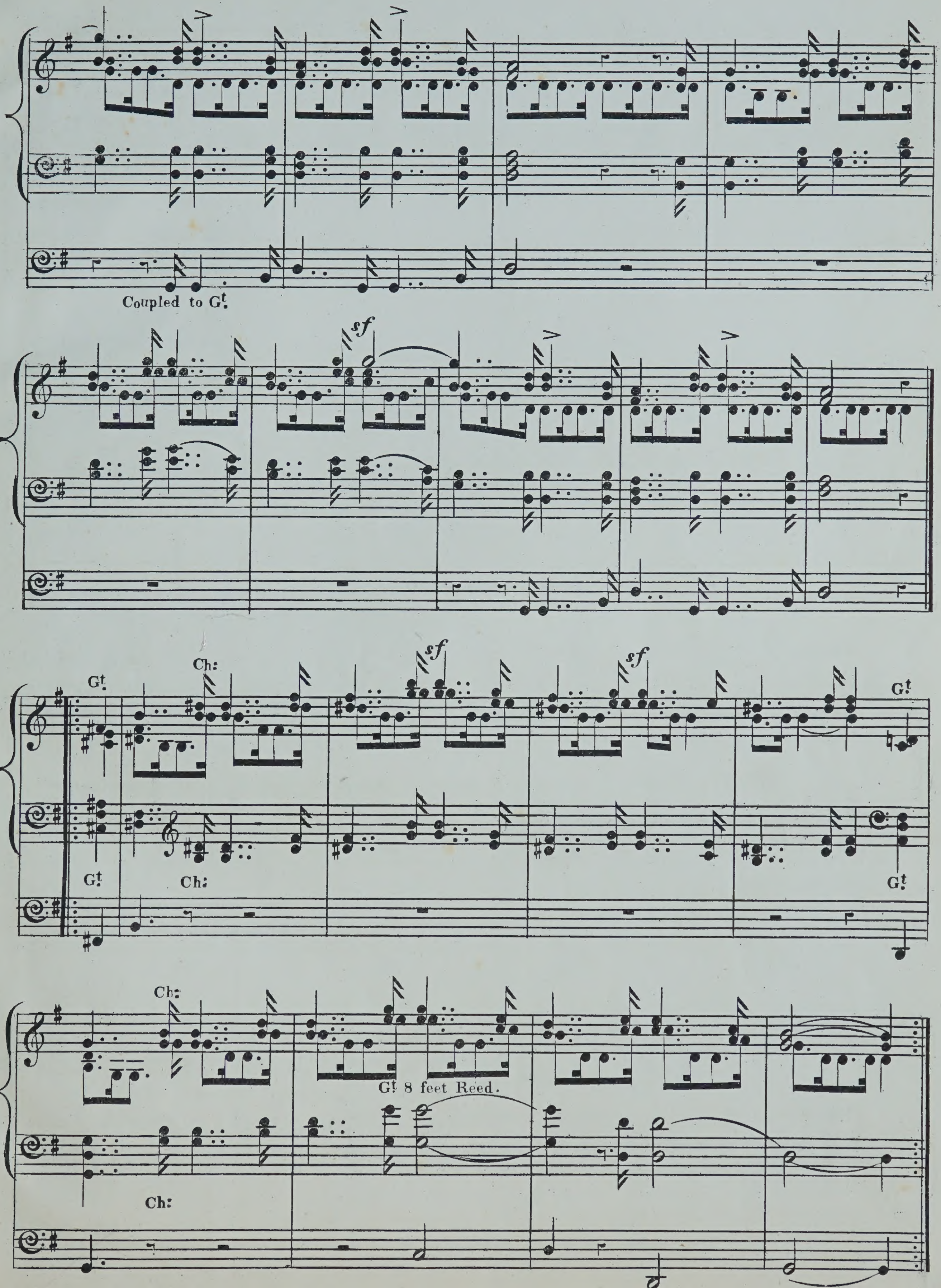
MENDELSSOHN.

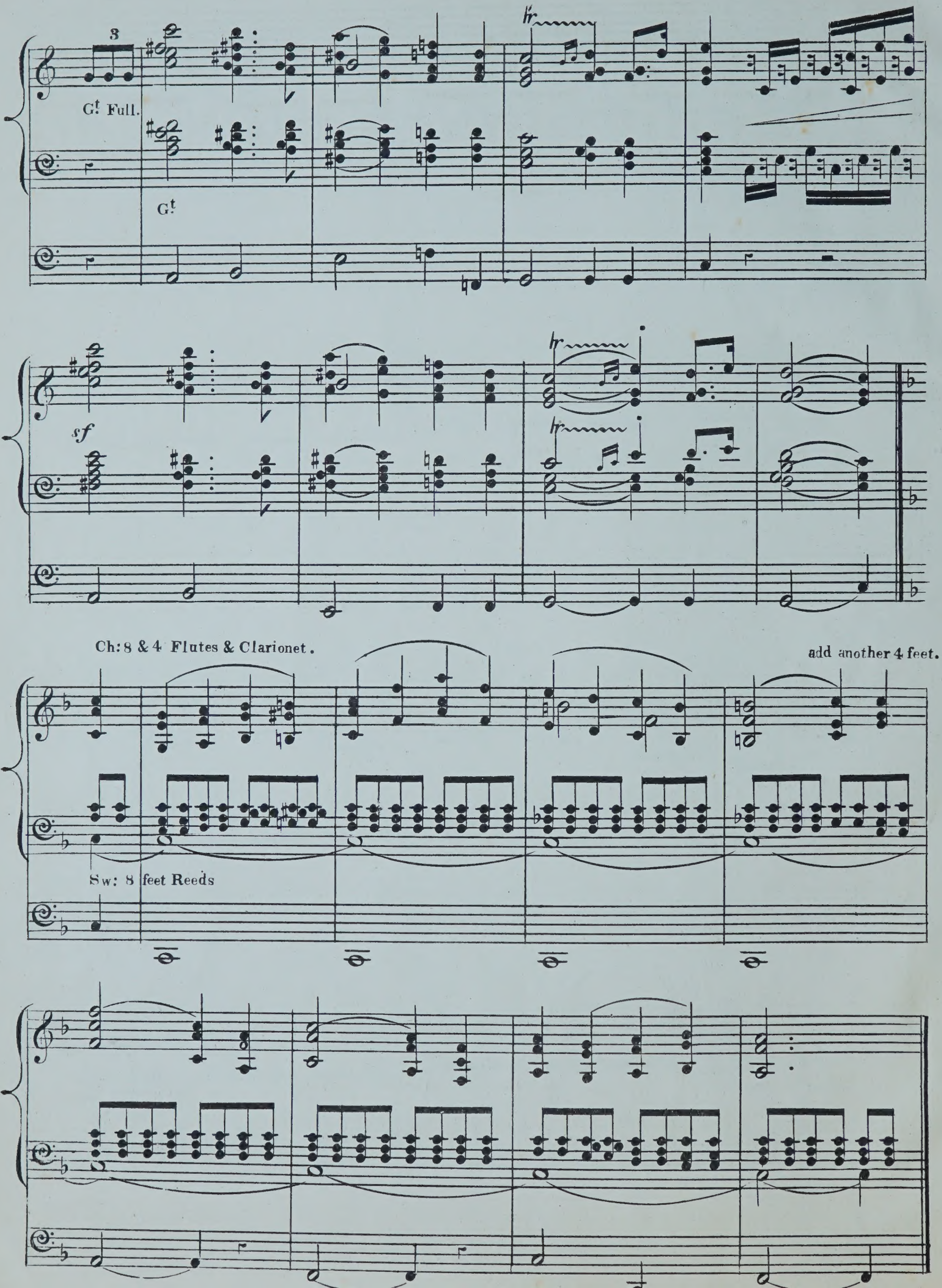
(J Archer)

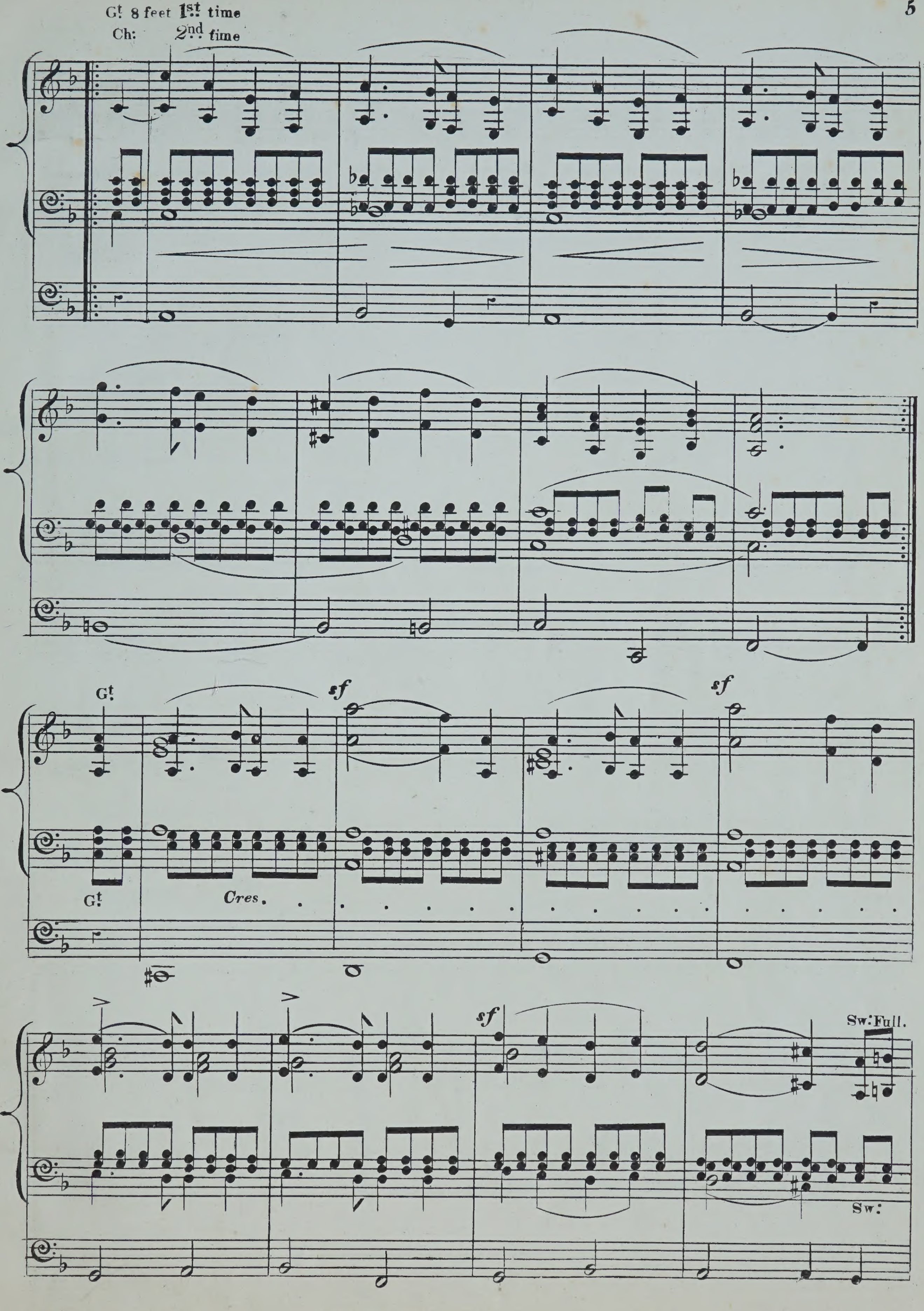

MANUALE
PEDALE.
Gt.
3
3
3
couple Sw:
Gt. Full
Gt.
sf
8 feet Reeds
3
1st time.
Sw:
3
3
Cres.
3
3

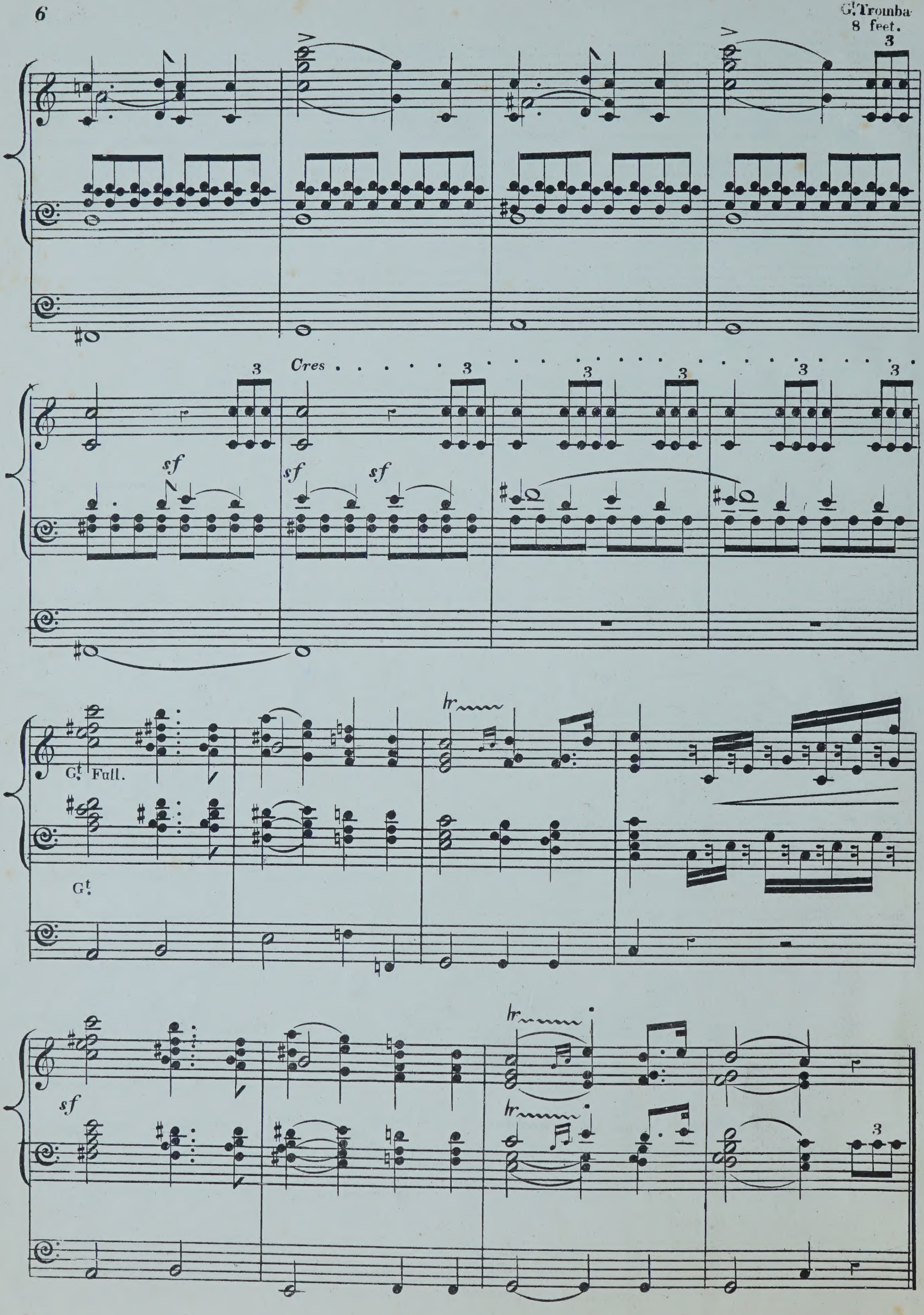
MES PA

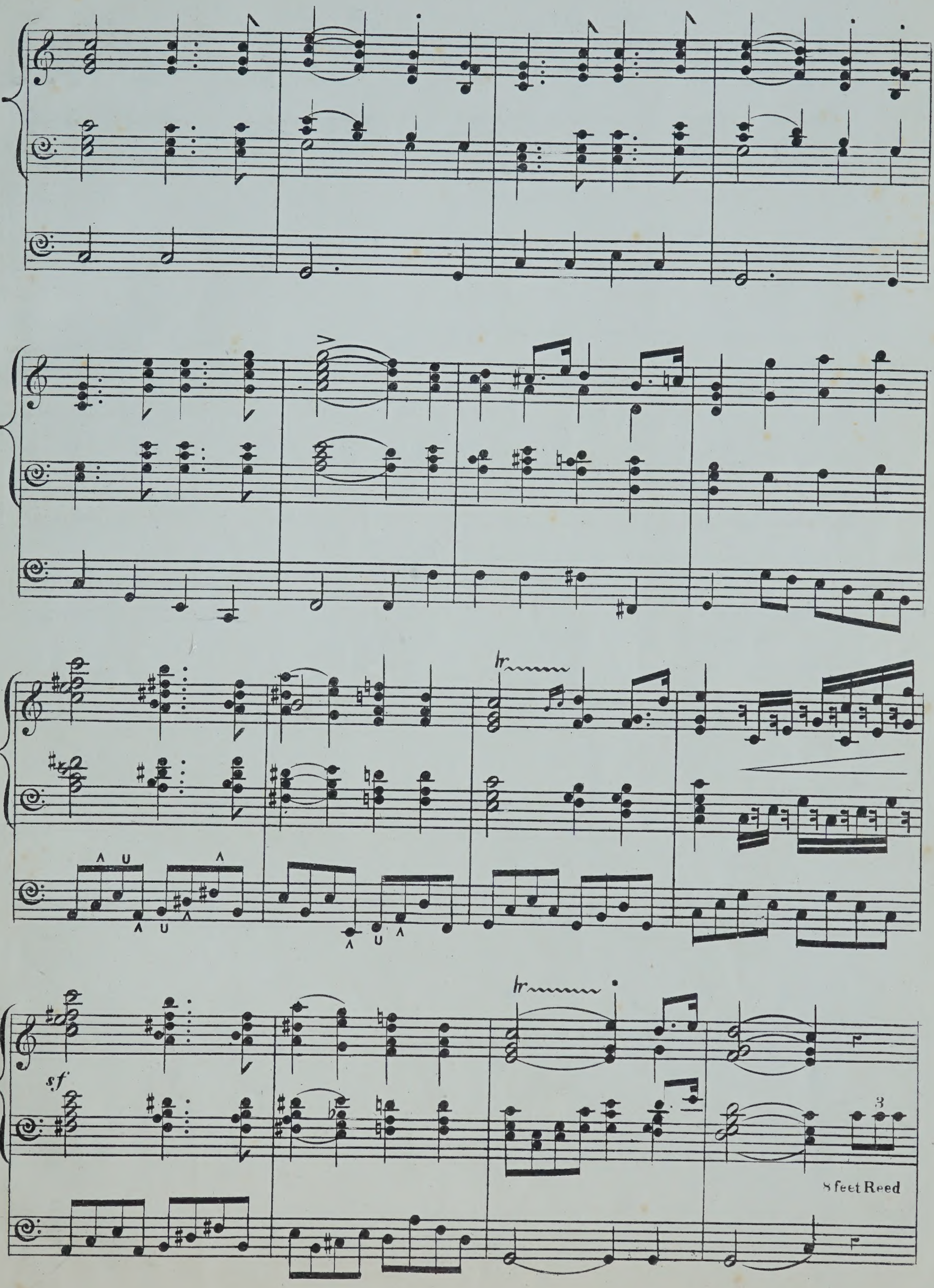

2nd time
Full.
G!
Gt.
sf
1st
2nd
Ch:
Ch:
sf

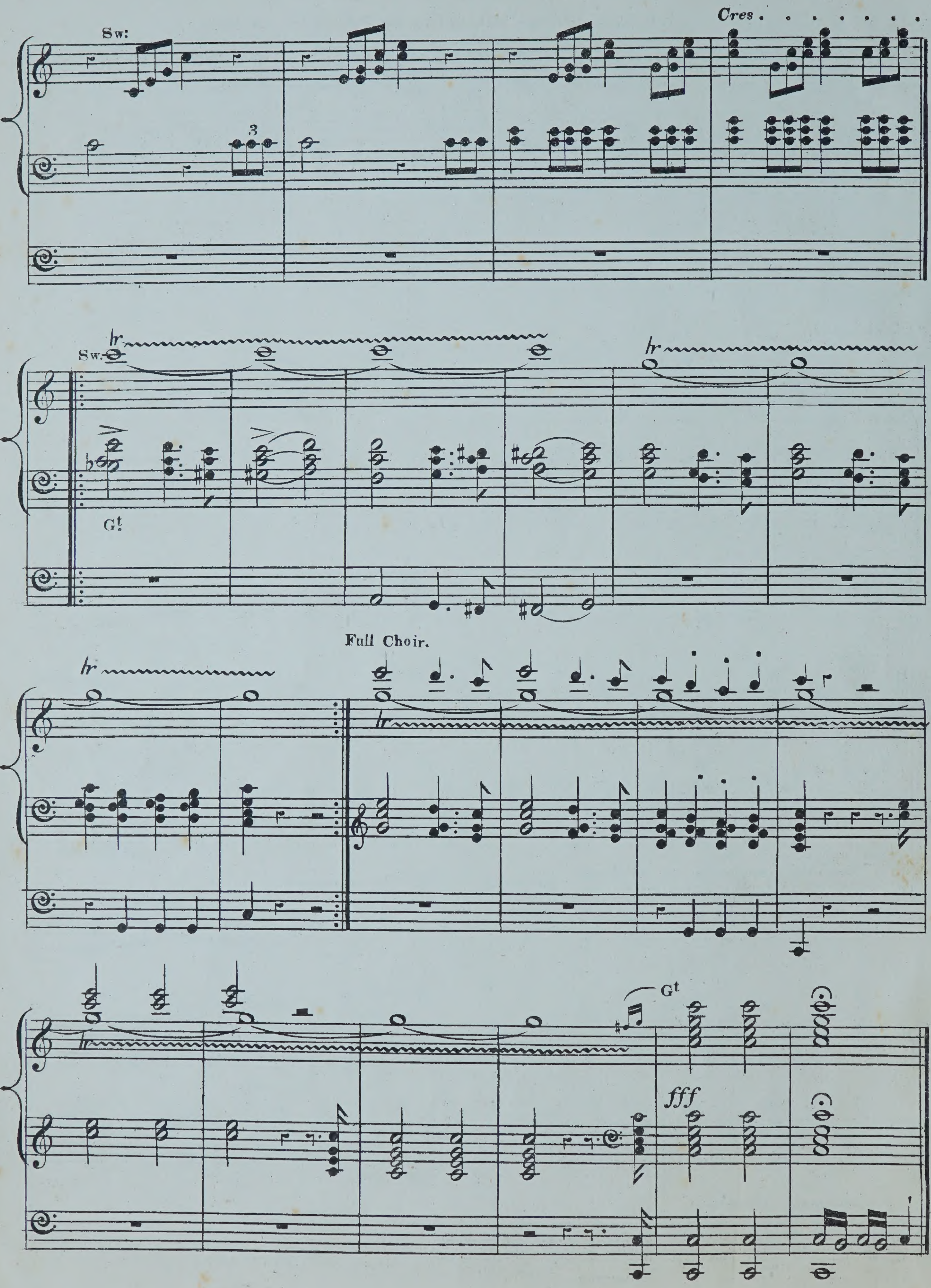

Coupled to Gt.
sf
Gt.
Ch:
sf
sf
Gt.
Gt.
Ch:
Gt.
Ch:
Gt 8 feet Reed.
Ch:


3
tr
Gt Full.
Gt
sf
tr
tr
Ch: 8 & 4 Flutes & Clarionet.
add another 4 feet.
Sw: 8 feet Reeds


Gt. 8 feet 1st time
Ch: 2nd time
Gt.
sf
sf
Gt.
Cres.
sf
Sw: Full.
Sw:


G! Tromba
8 feet.
3
Cres
3
sf
sf
sf
G! Full.
G!
tr
tr
sf
tr
3


tr
tr
sf
3
8 feet Reed

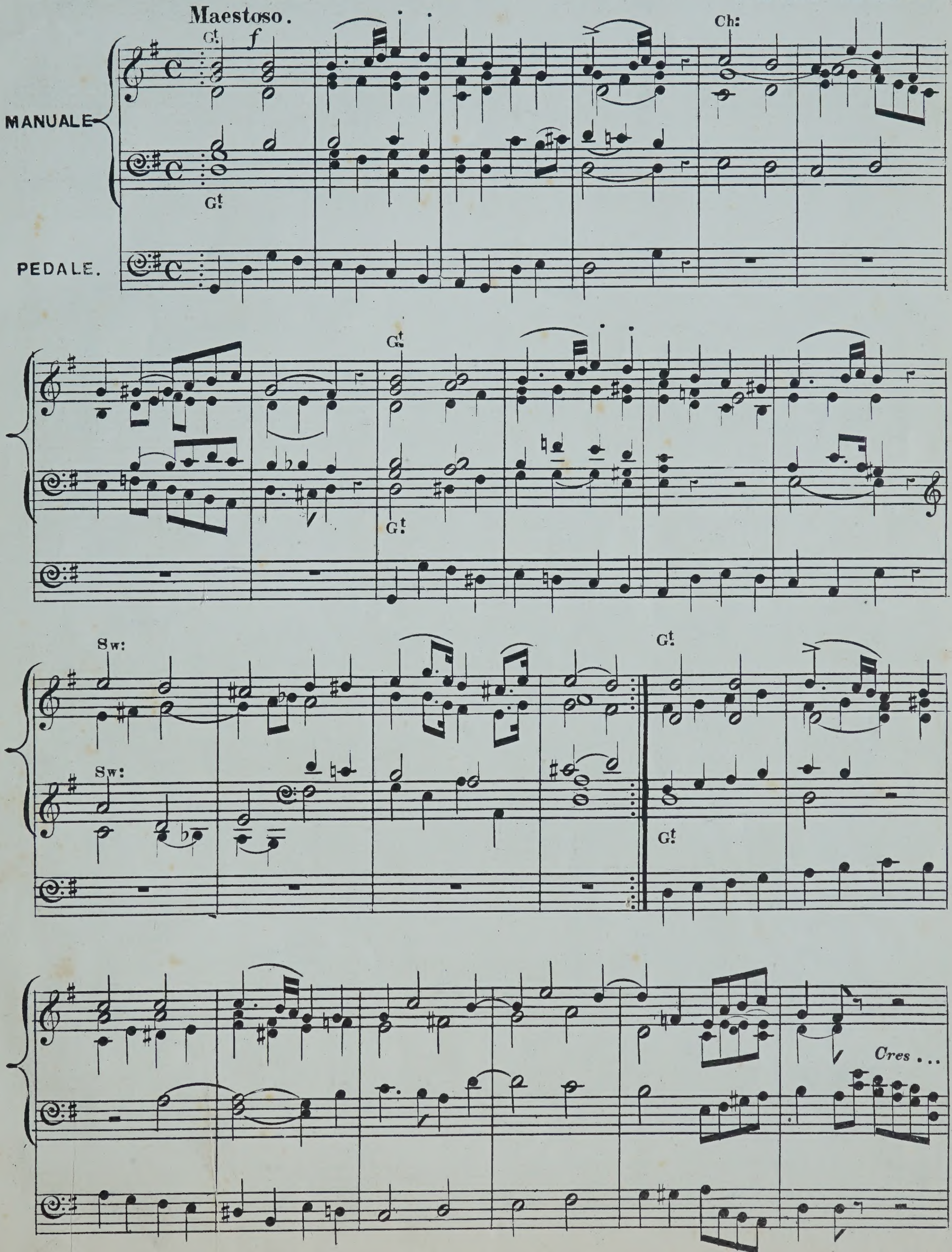

Cres . . . .
Sw:
3
Sw:
tr
Gt.
Full Choir.
tr
Gt
fff

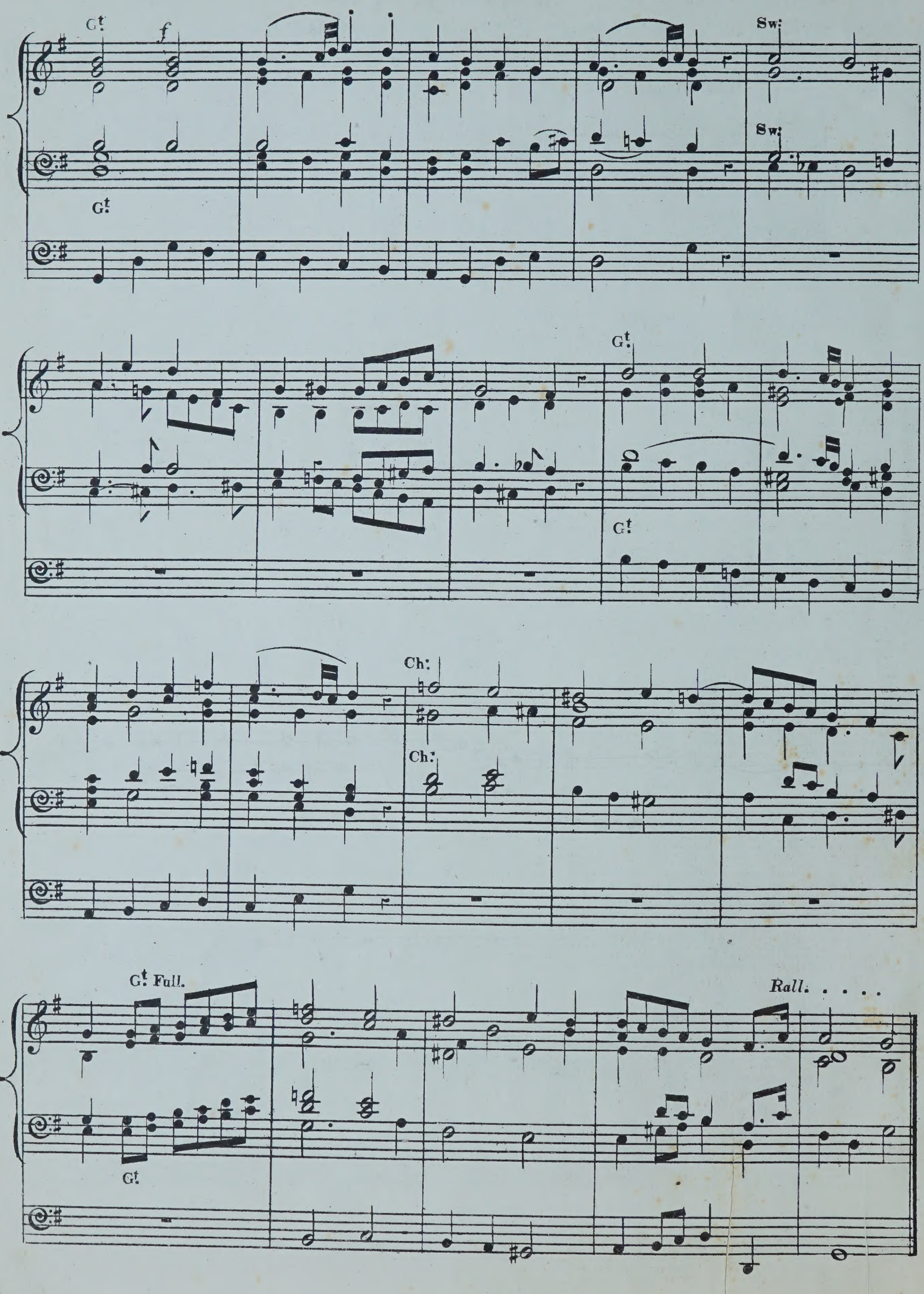
Sw: Full.
Gt: 16, 8 & 4 coupled to Sw:
Ch: 8 & 4 ft:
Ped 8 & 16 ft:

MARCH IN G.

FROM A SET OF VOLUNTARIES PUBLISHED IN 1809.

THOMAS ADAMS.


Maestoso.
Gt
f
Ch:
MANUALE
Gt
PEDALE.
Gt
Gt
Sw:
Sw:
Gt
Gt
Cres . . .


G^t
f
Sw:
Sw:
G^t
G^t
G^t
Ch:
Ch:
G^t Full.
G^t
Rall. . . . .

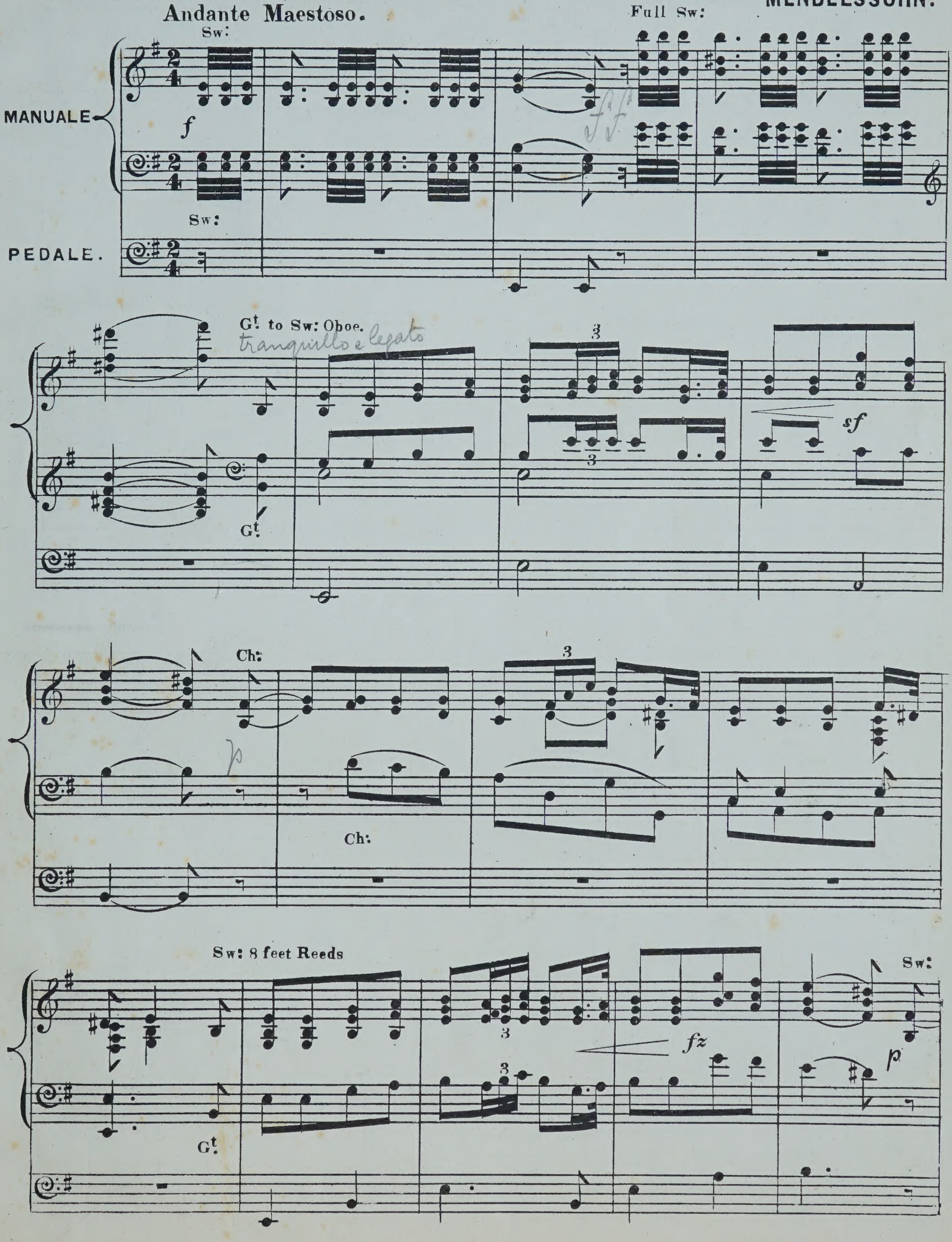
Sw: 8 ft: Reeds.
Gt: 8 ft: coupled to Sw:
Ch: Gamba & 8 ft: Flute.
Ped: 16 & 8 ft:

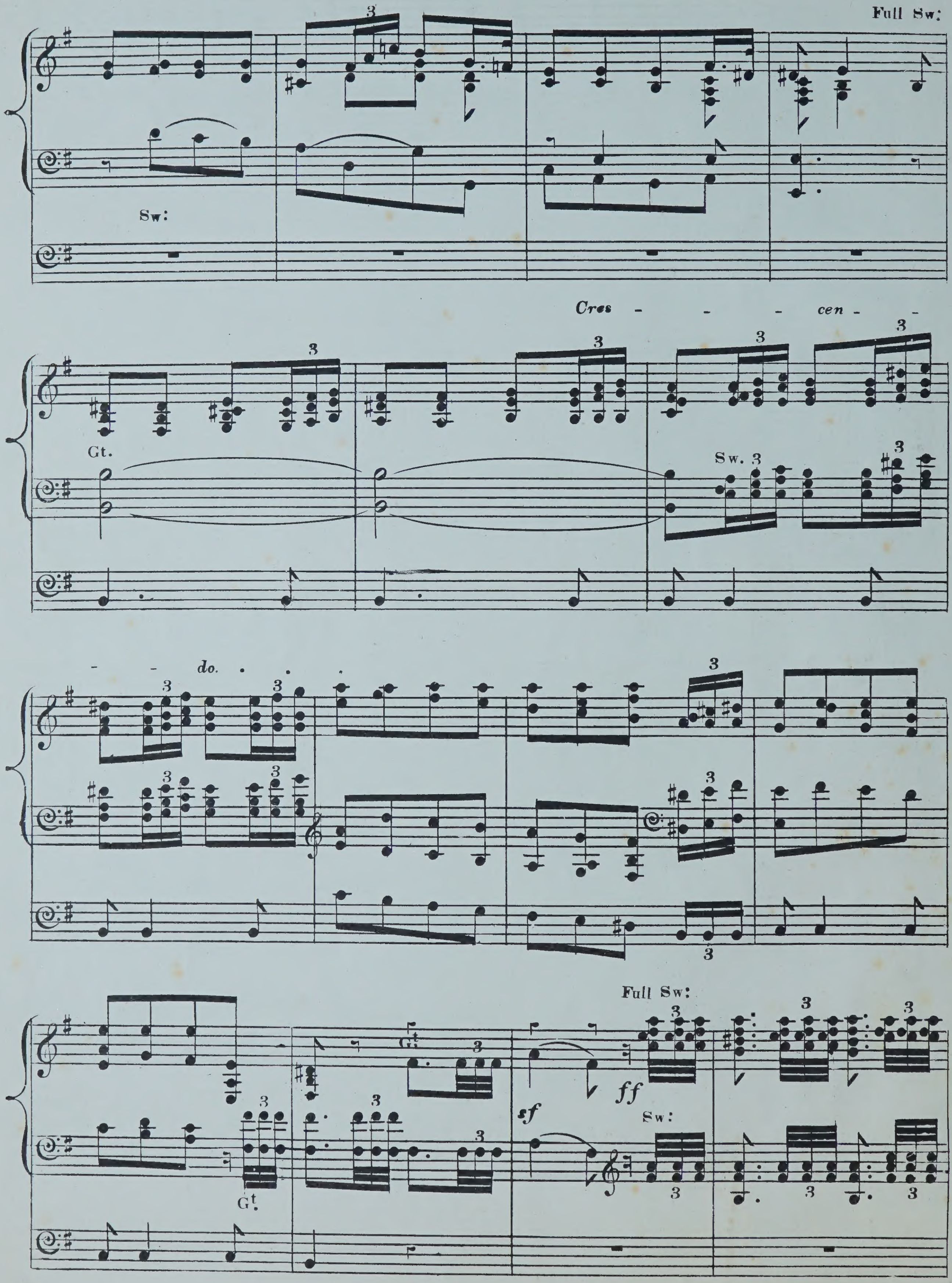
FUNERAL MARCH.

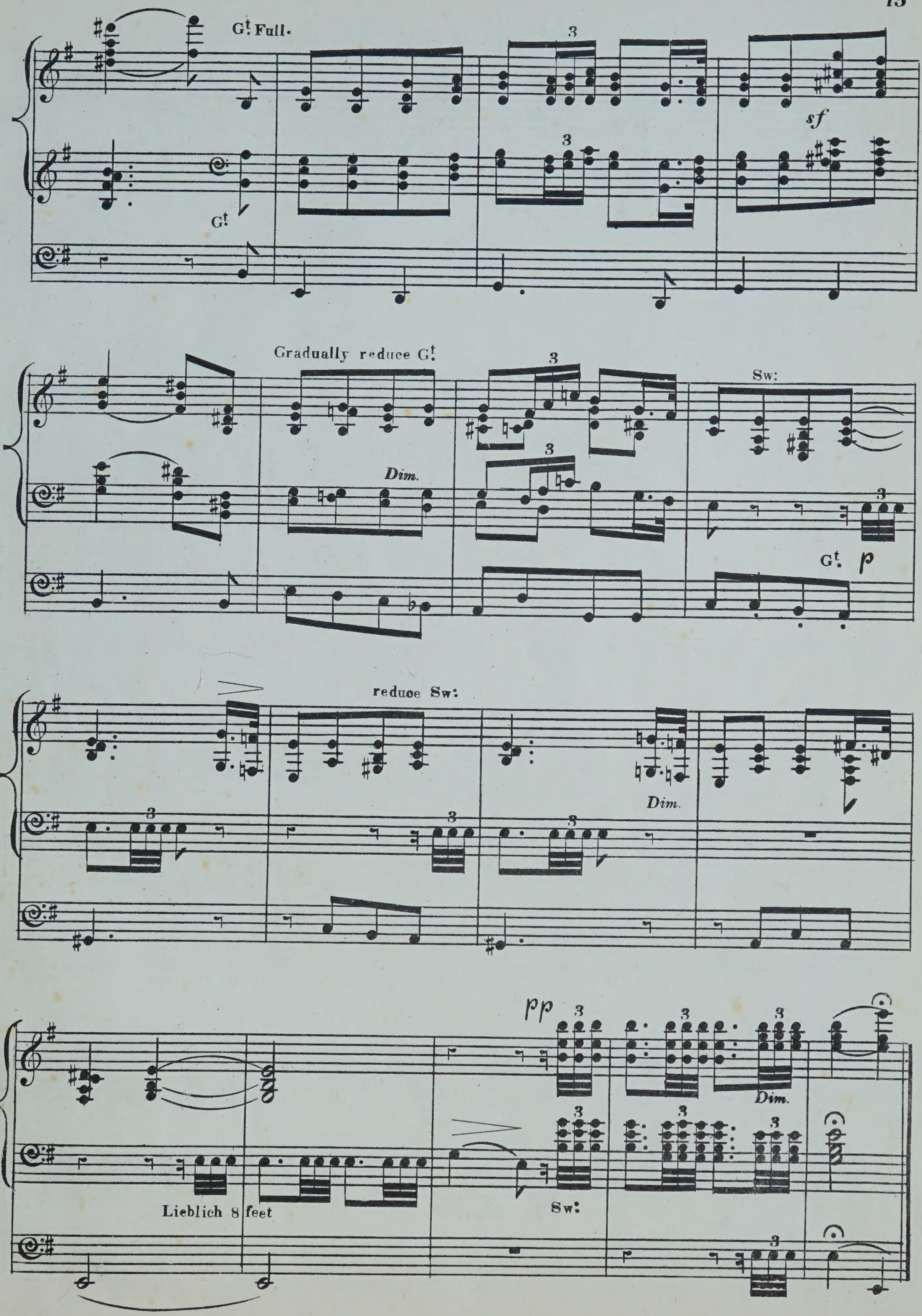
LIED OHNE WORTE*

Nº 3. BOOK 5.

MENDELSSOHN.


Andante Maestoso.
Sw:
Full Sw:
MANUALE
PEDALE.
f
ff
Sw:
Gt. to Sw: Oboe.
tranquillo e legato
3
3
sf
Gt.
Ch:
p
3
Ch:
Sw: 8 feet Reeds
3
3
fz
p
Sw:
Gt.

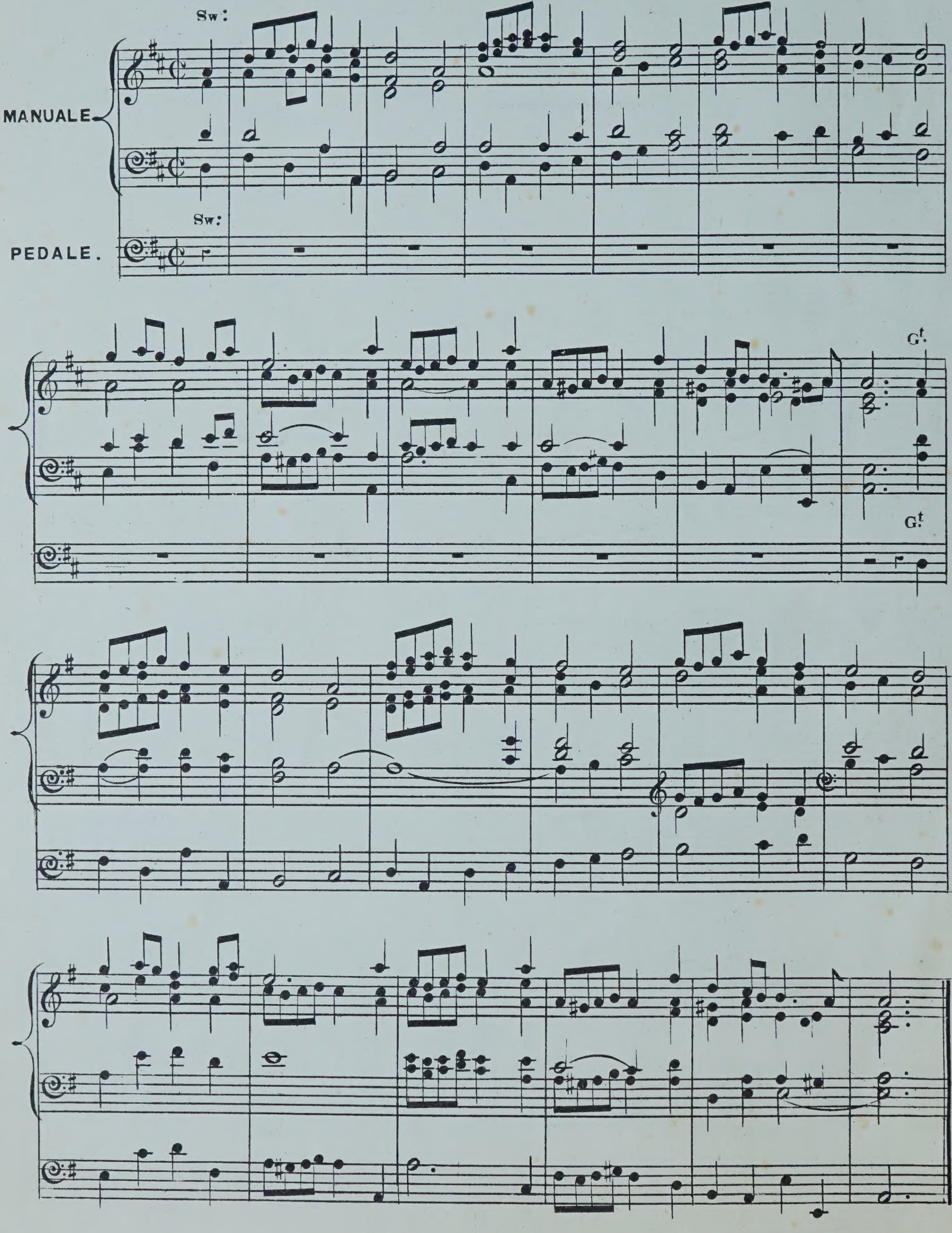

Full Sw:
Sw:
Cres - - - - cen - -
Gt.
Sw. 3
- - do. . . . .
Full Sw:
Gt.
sf
ff
Sw:
Gt.
3

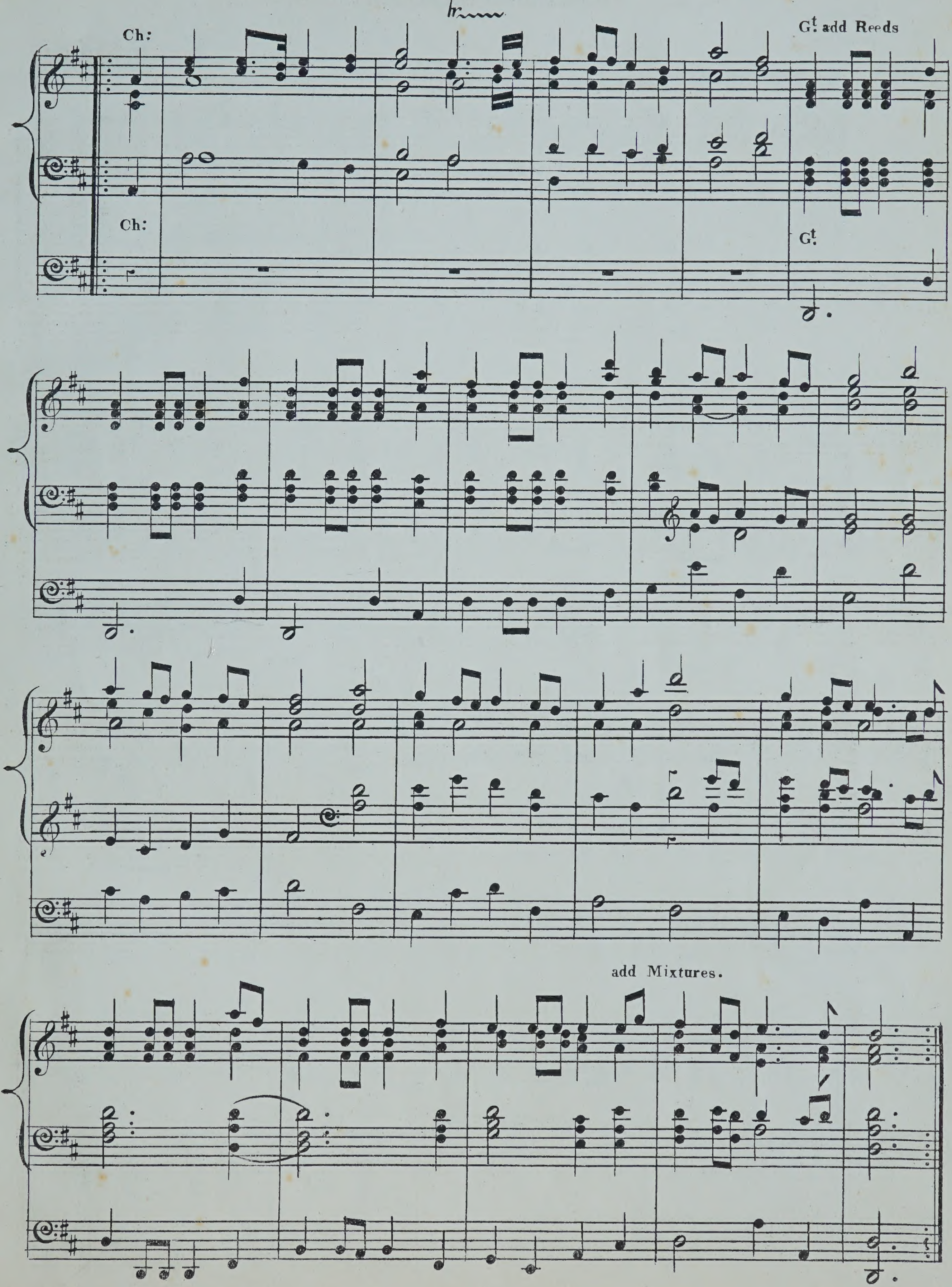

Gt Full.
Gt
sf
Gradually reduce Gt
Dim.
Sw:
Gt. p
reduce Sw:
Dim.
pp
Lieblich 8 feet
Sw:
Dim.

Sw: Full.
Gt: 16. 8 & 4 coupled to Sw:
Ch: Full.
Ped 16 & 8.

MARCH (OCCASIONAL ORATORIO)

HANDEL.

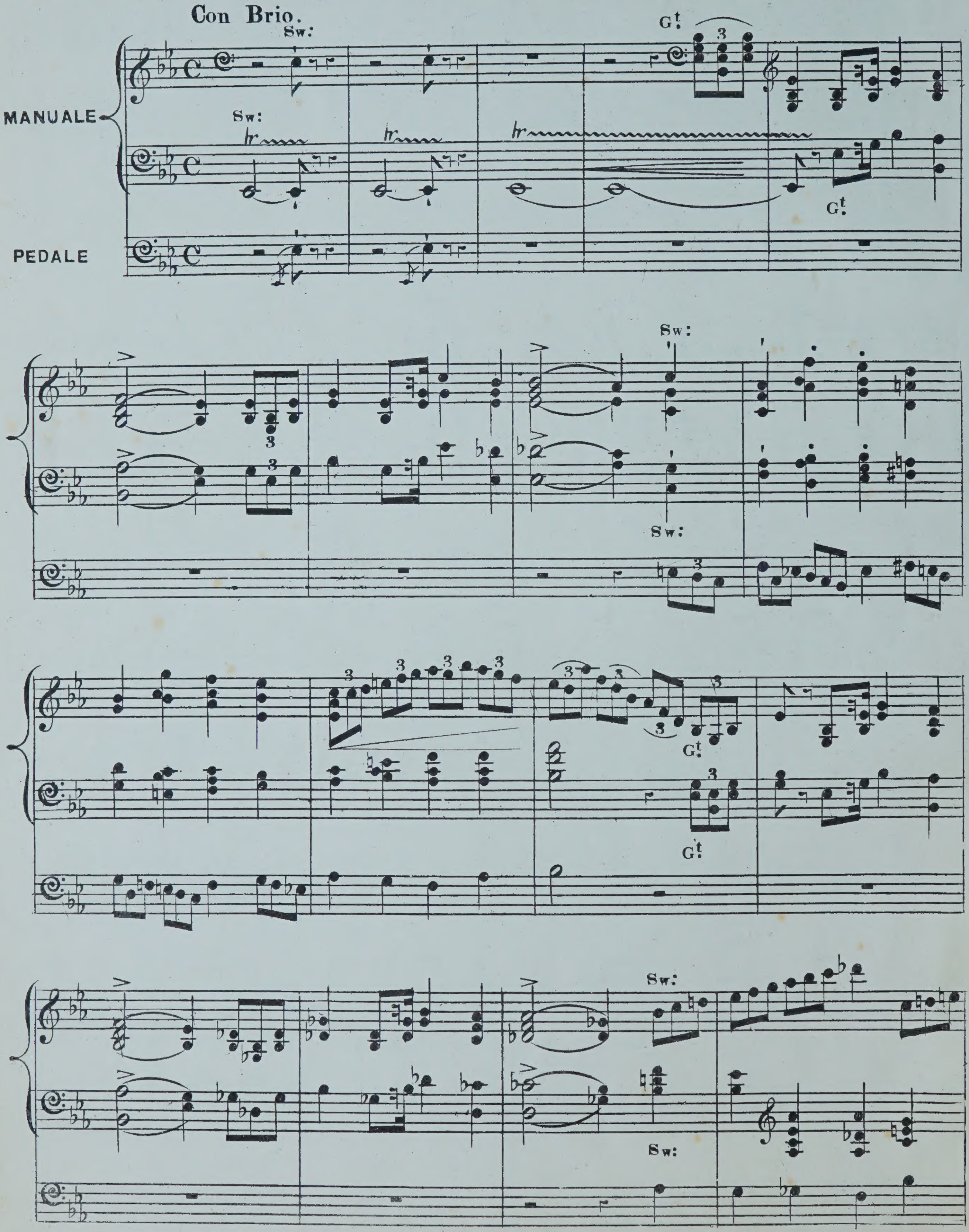

Sw:
MANUALE.
Sw:
PEDALE.
Gt.
Gt.

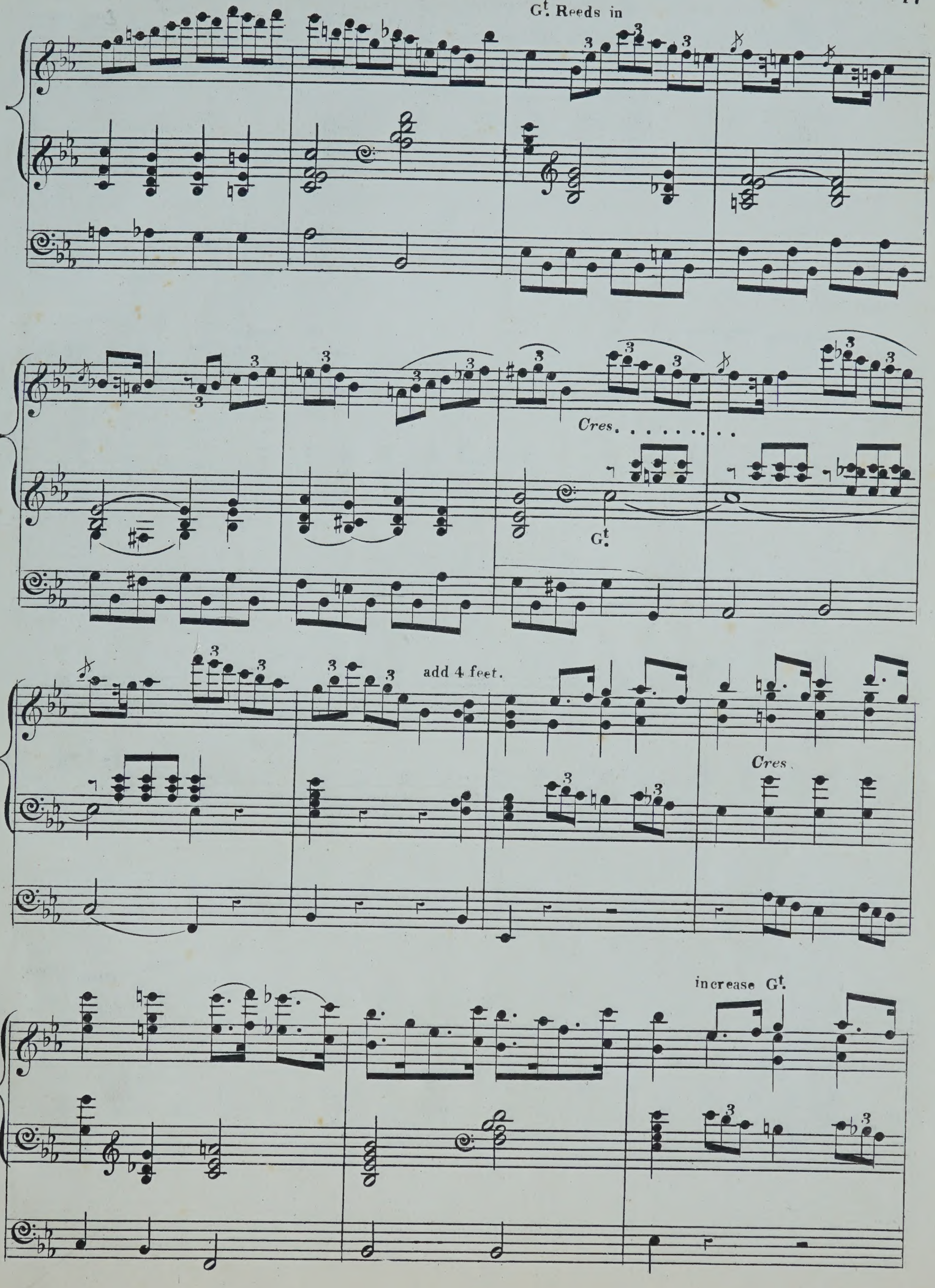

tr
Ch:
Gt. add Reeds
Ch:
Gt.
add Mixtures.

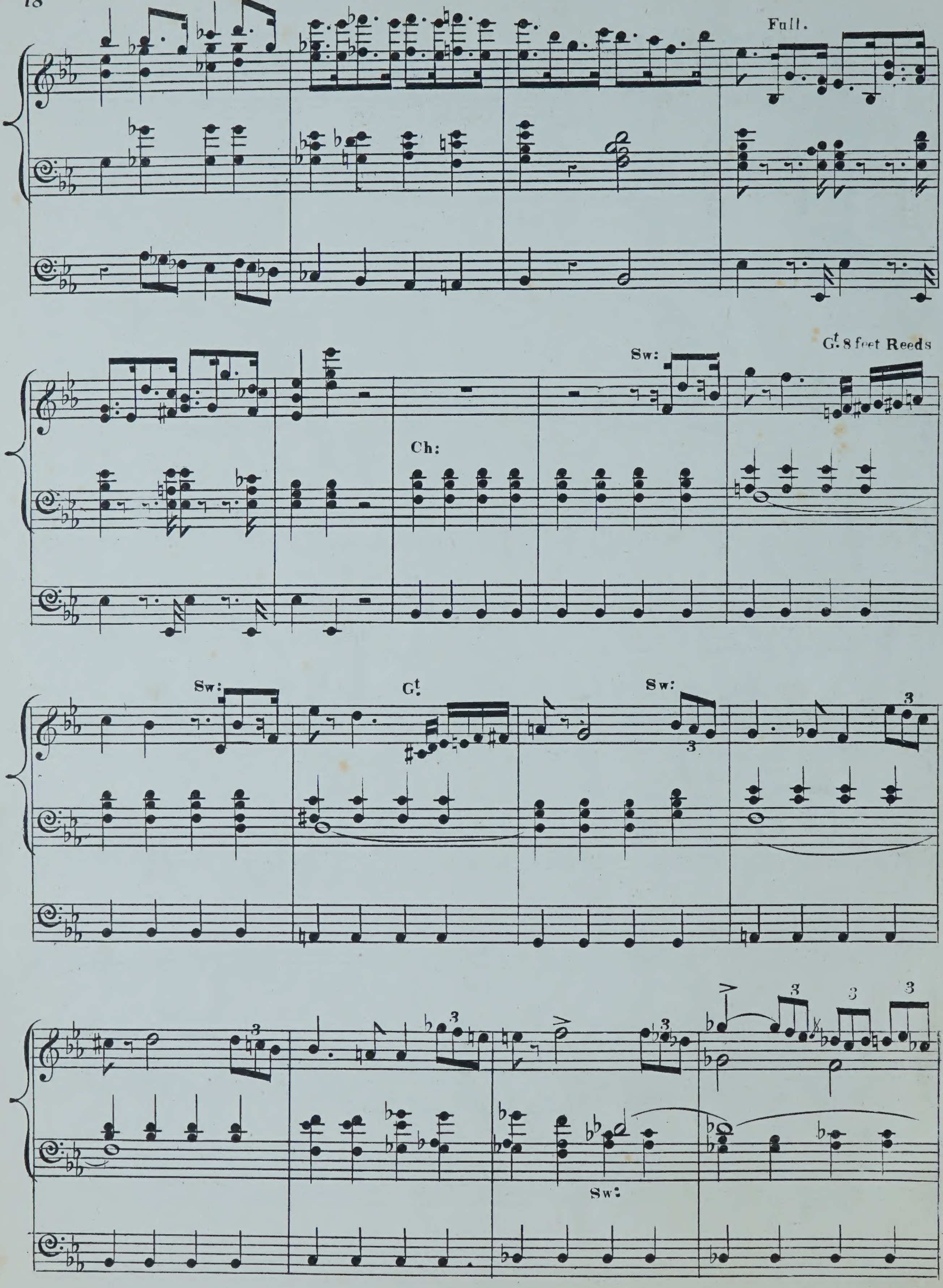
Sw: Full.
Gt: Flue Work & Reeds 8 ft: only.
(coupled to Sw:)
Ch: 8 & 4 ft:
Ped 8 & 16.

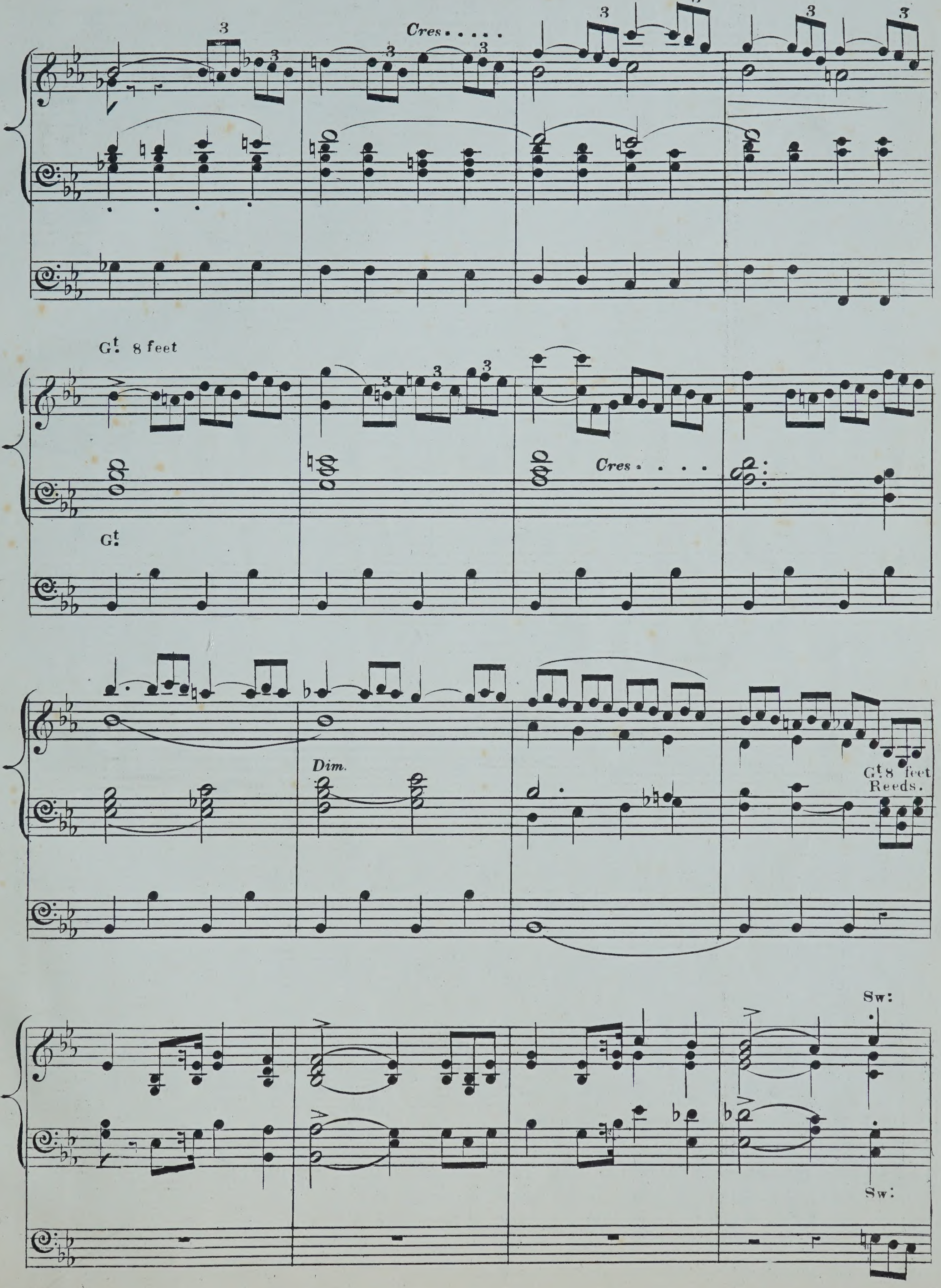
GRAND MARCH.

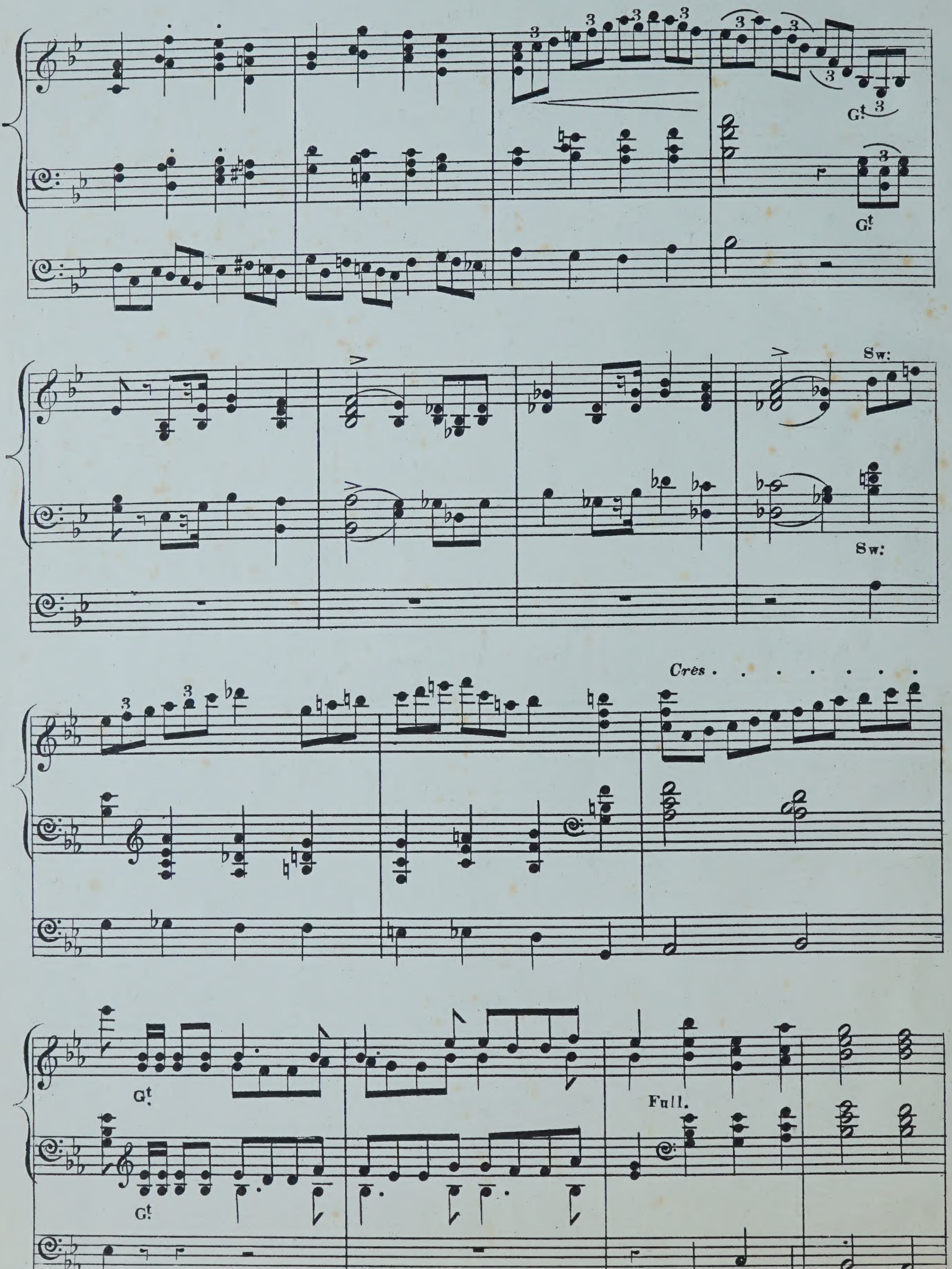
SIR J. BENEDICT.

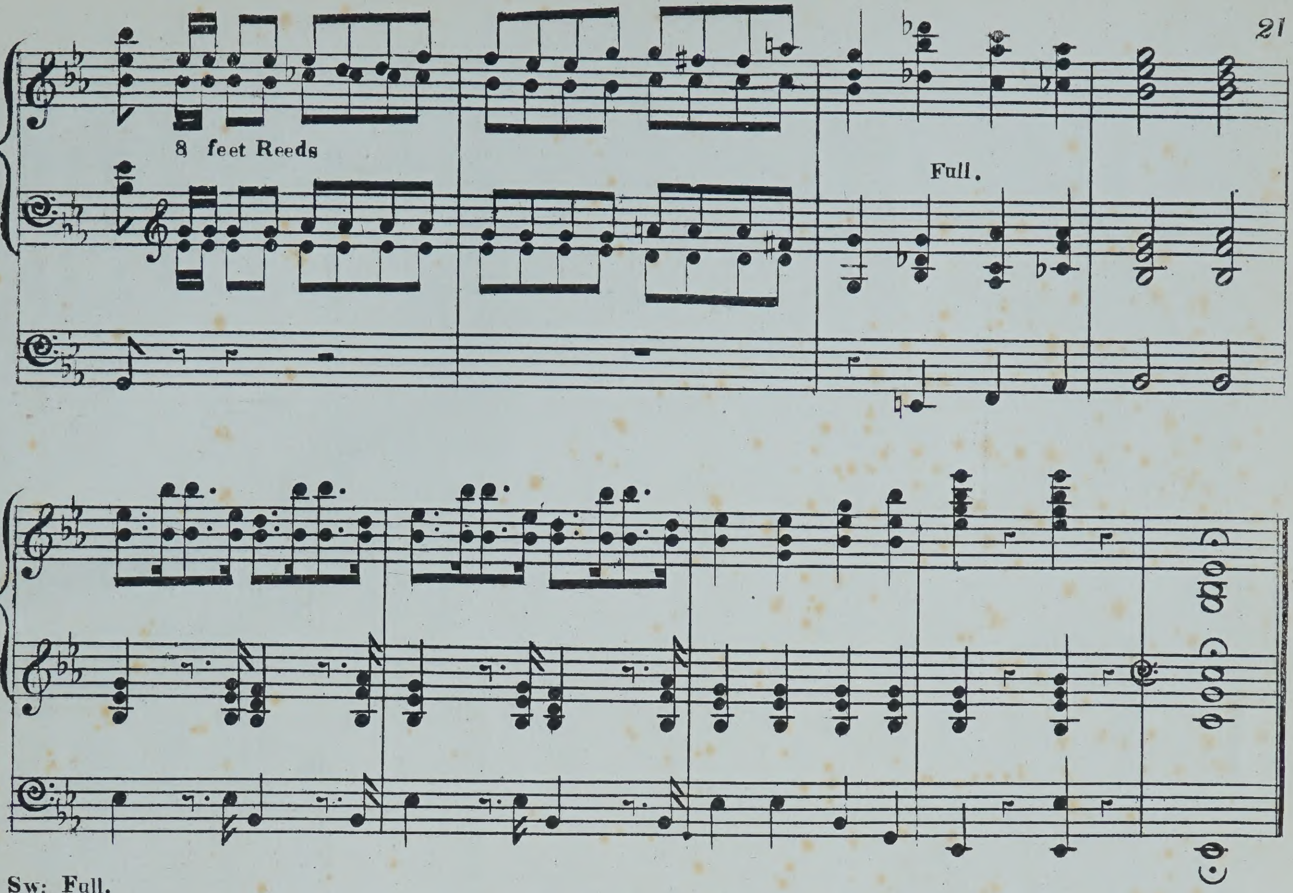

Con Brio.
Sw:
Gt.
MANUALE
Sw:
tr
Gt.
PEDALE
3
Sw:
Sw:
Gt.
Gt.
Sw:
Sw:


Gt. Reeds in
Cres.
Gt.
add 4 feet.
Cres.
increase Gt.


Full.
Sw:
Gt. 8 feet Reeds
Ch:
Sw:
Gt.
Sw:
Sw:


Cres.....
Gt. 8 feet
Cres....
Gt.
Dim.
Gt. 8 feet Reeds.
Sw:
Sw:


Gt.
Gt.
Sw:
Sw:
Cres. . . . .
Gt.
Gt.
Full.

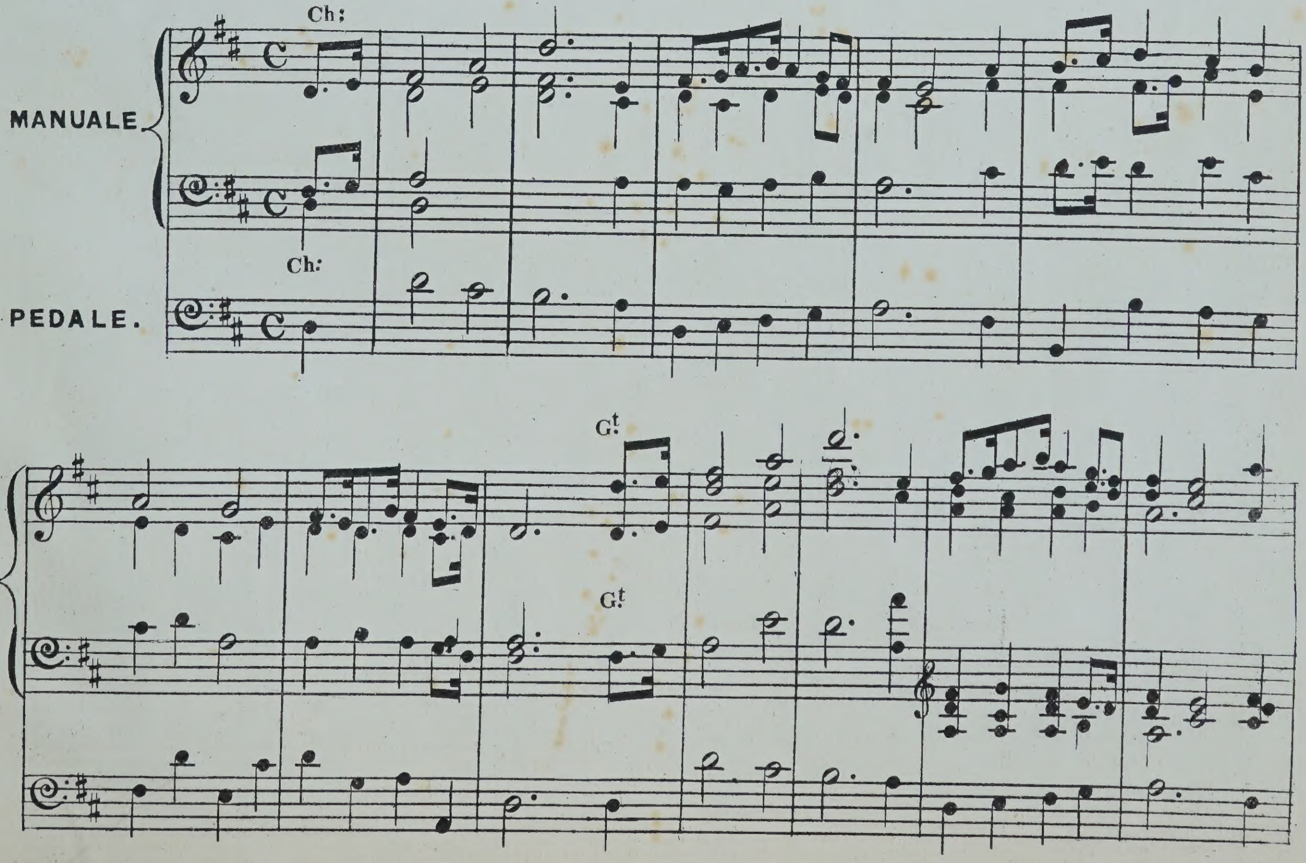

8 feet Reeds
Full.

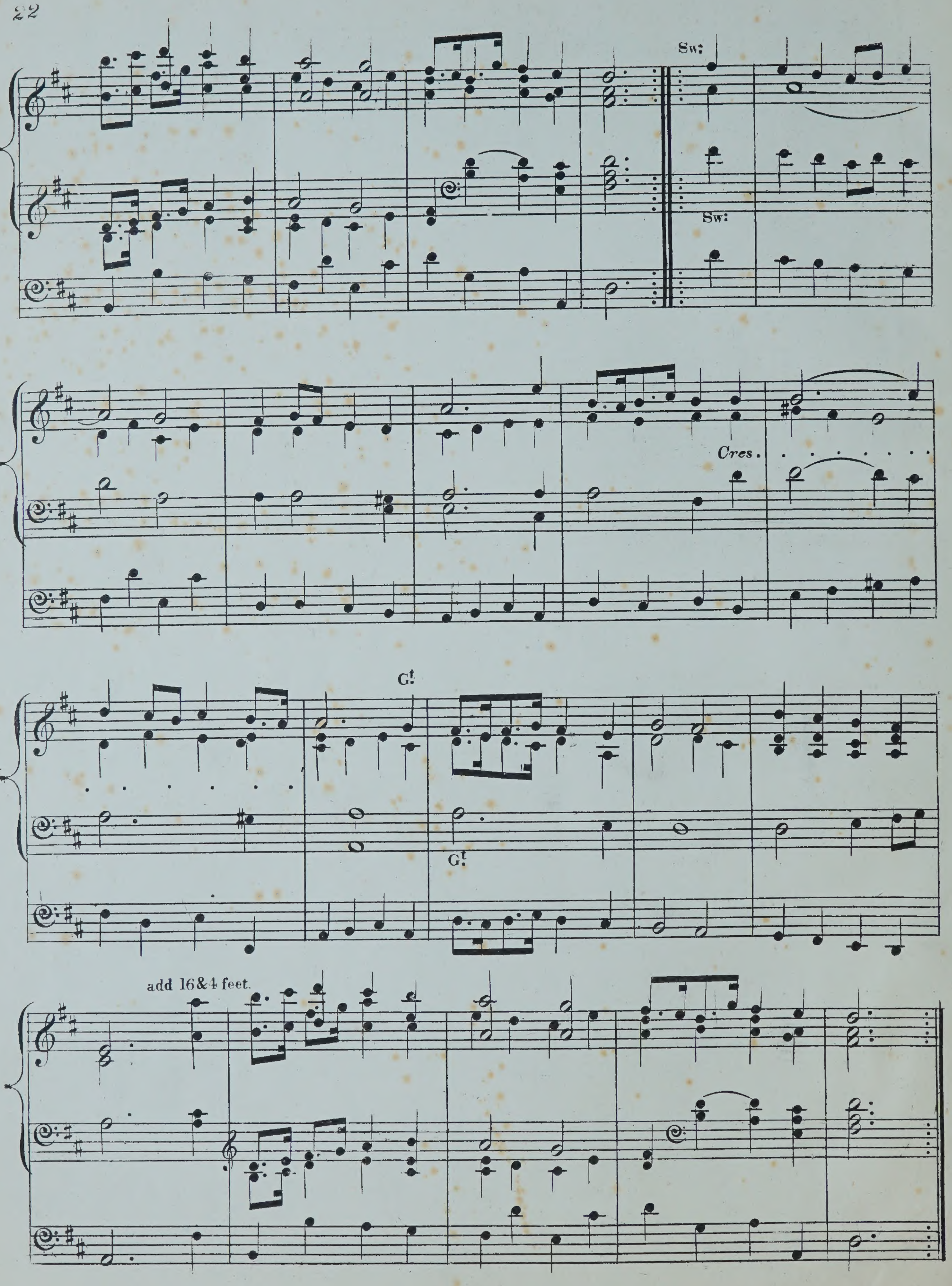
Sw: Full.
Gt: 8 ft coupled to Sw:
Ch: 8 & 4 ft:
Ped. 16 & 8 ft:

MARCH (SCIPIO)

HANDEL.

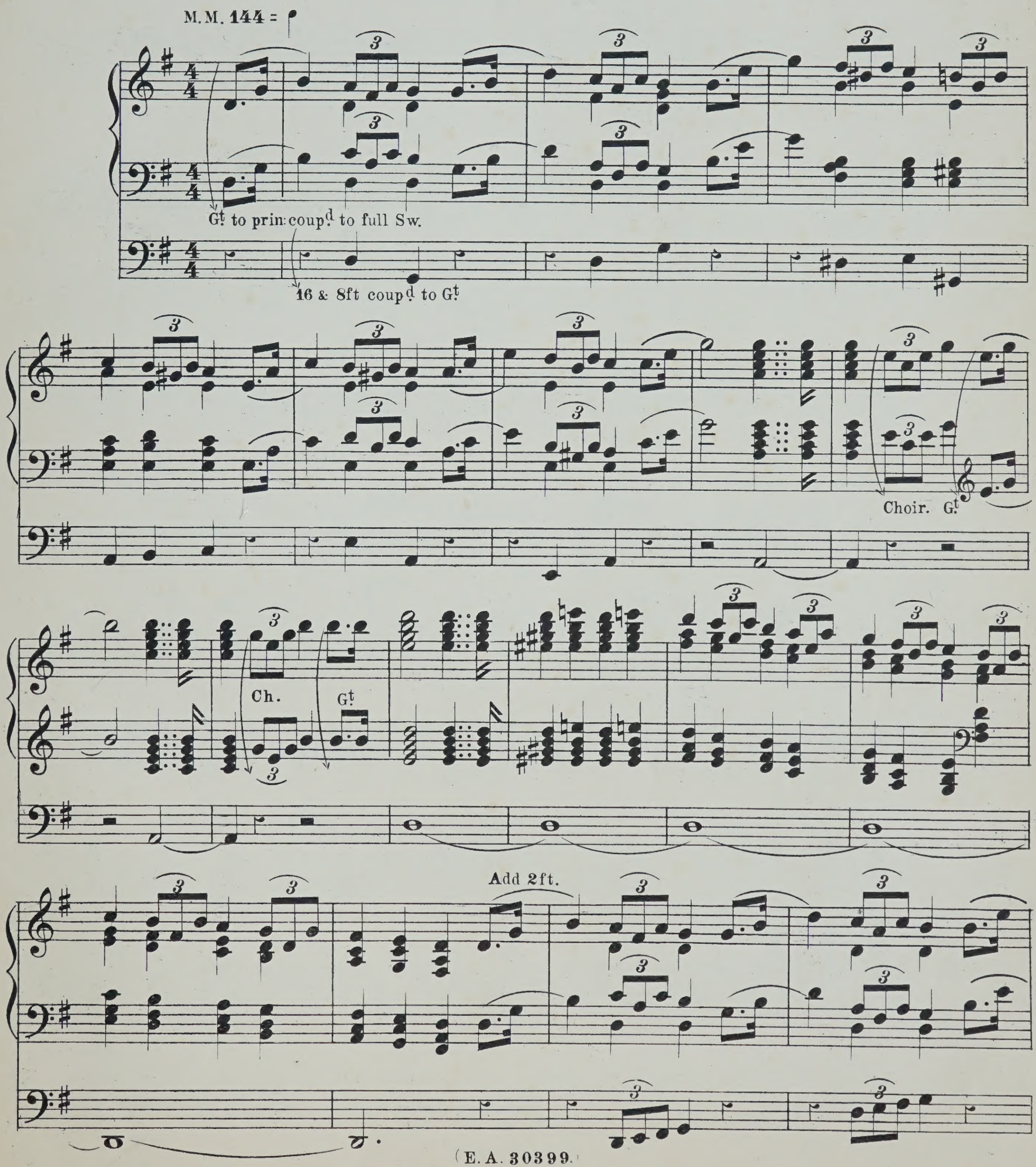
Andante maestoso.

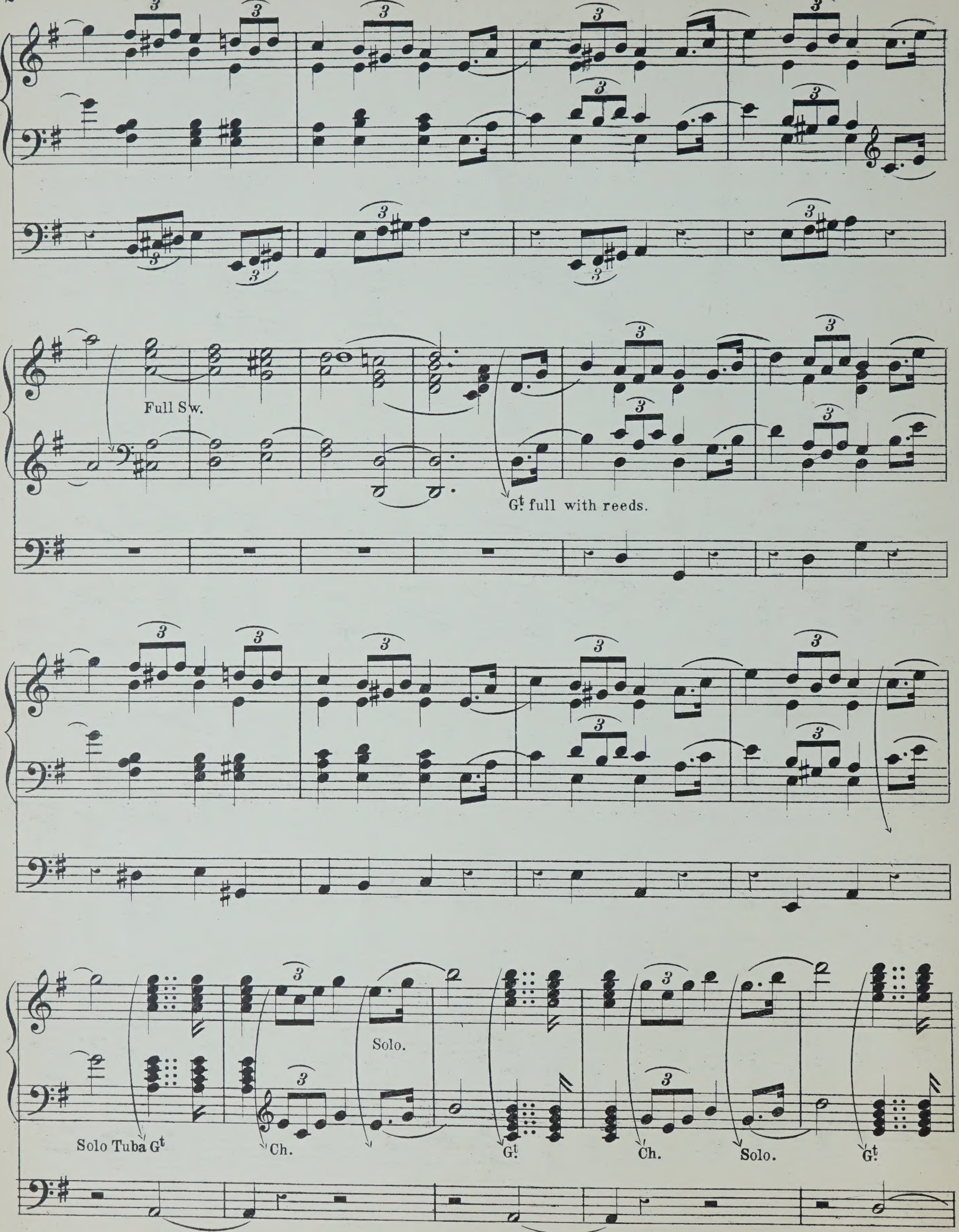

Ch:
MANUALE
Ch:
PEDALE.
Gt
Gt

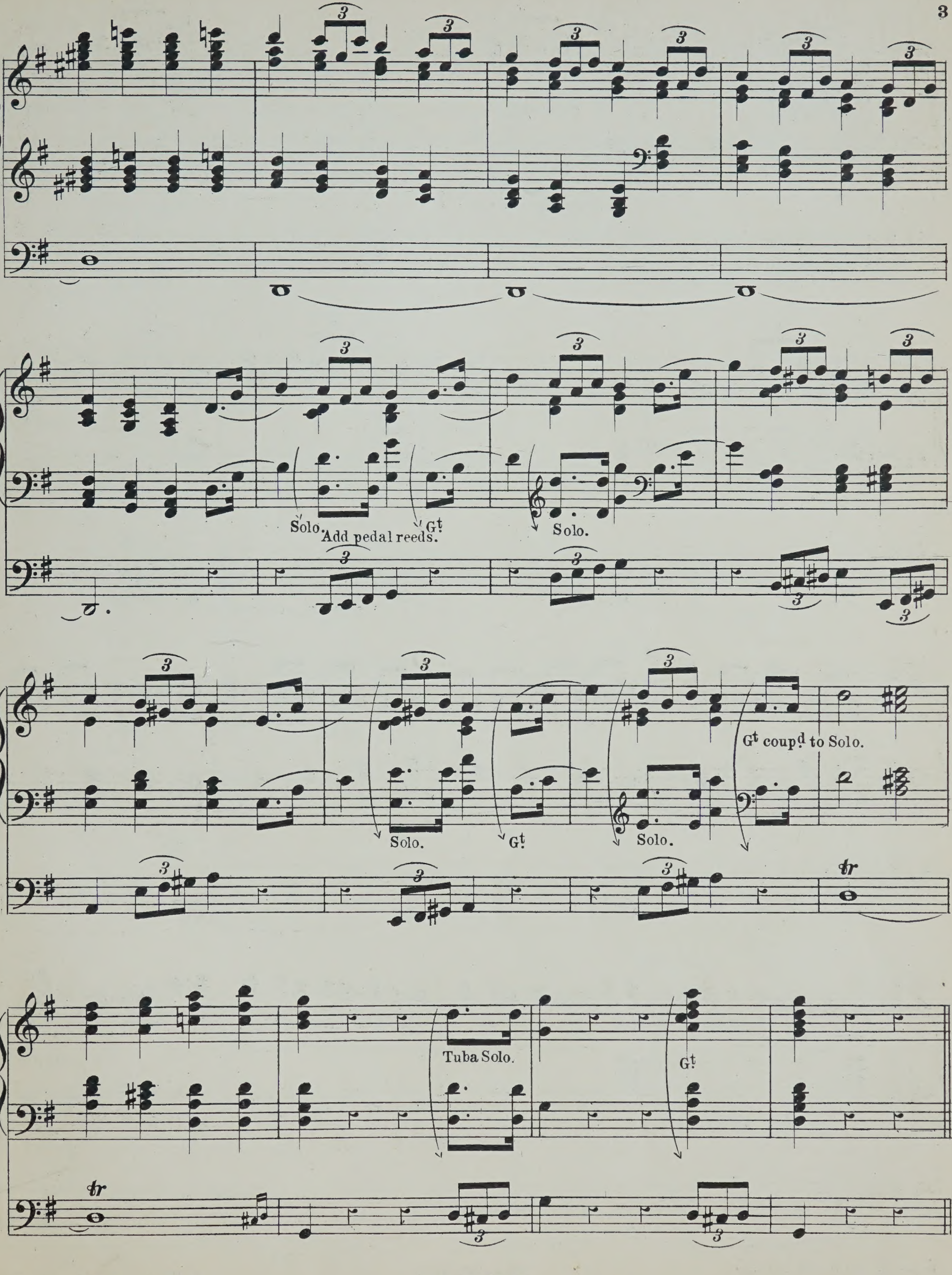

Sw:
Sw:
Cres.
Gt.
Gt.
add 16&4 feet.

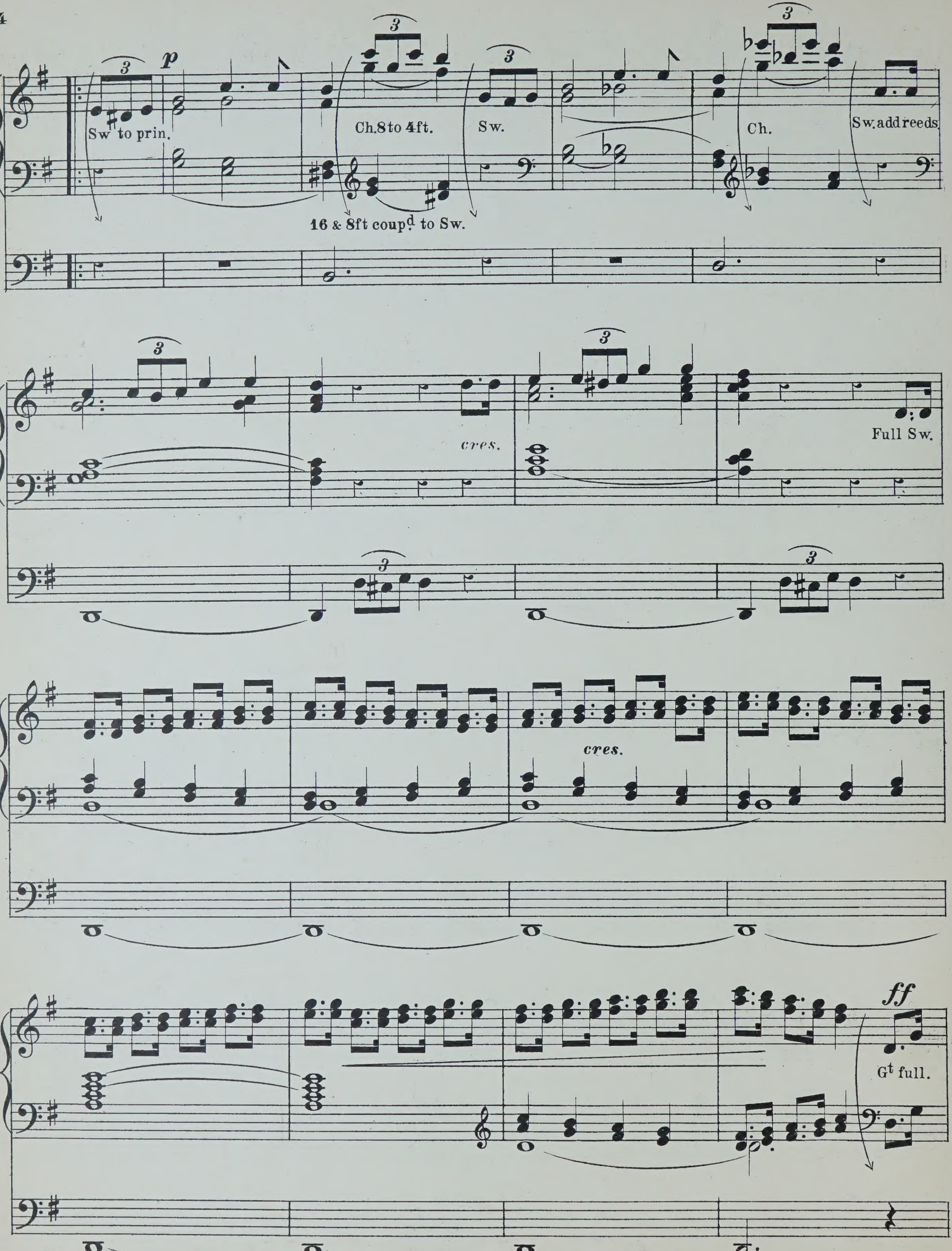
MARCH IN G.

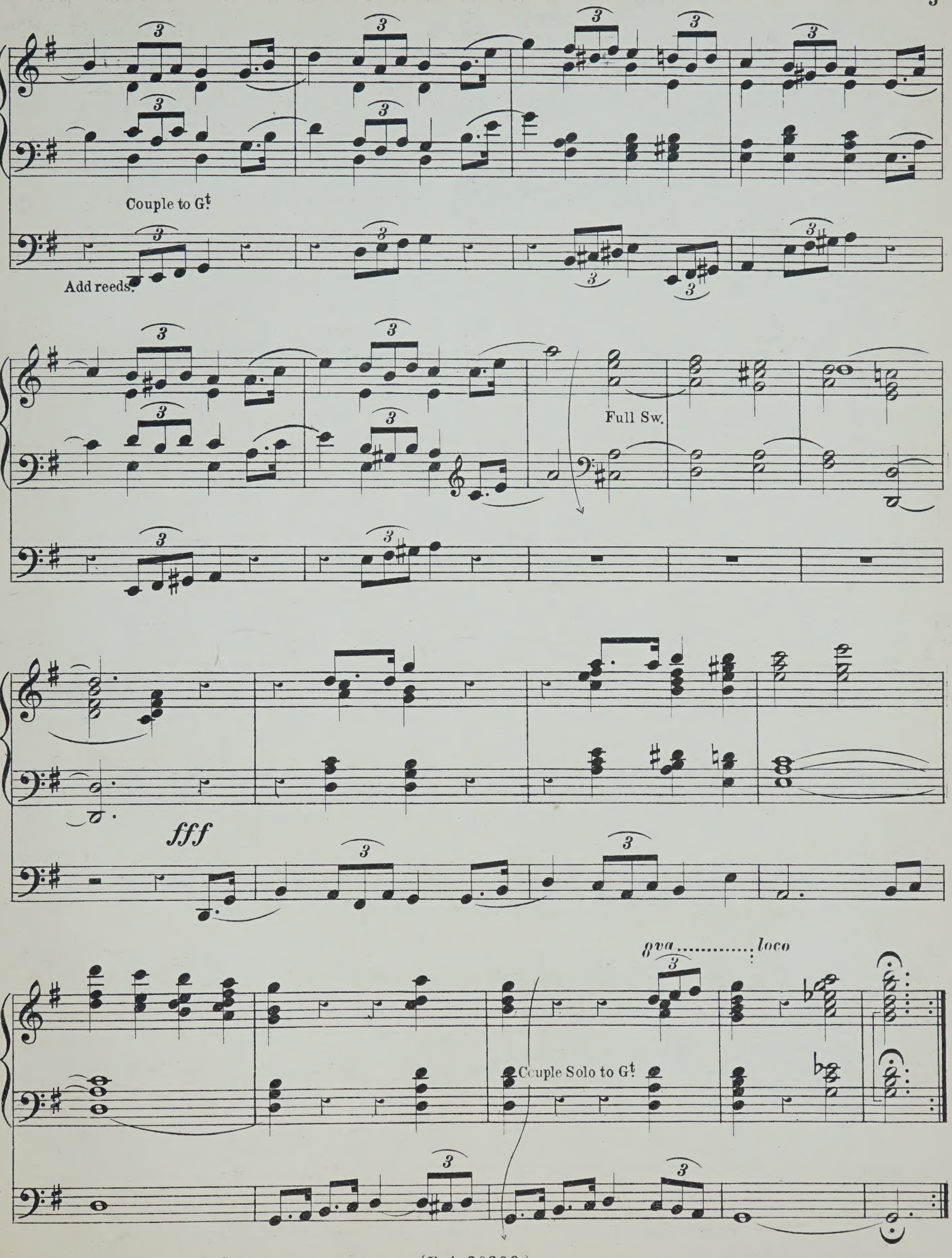
W. BENTHAM.
Mus: Doc: F. C. O.

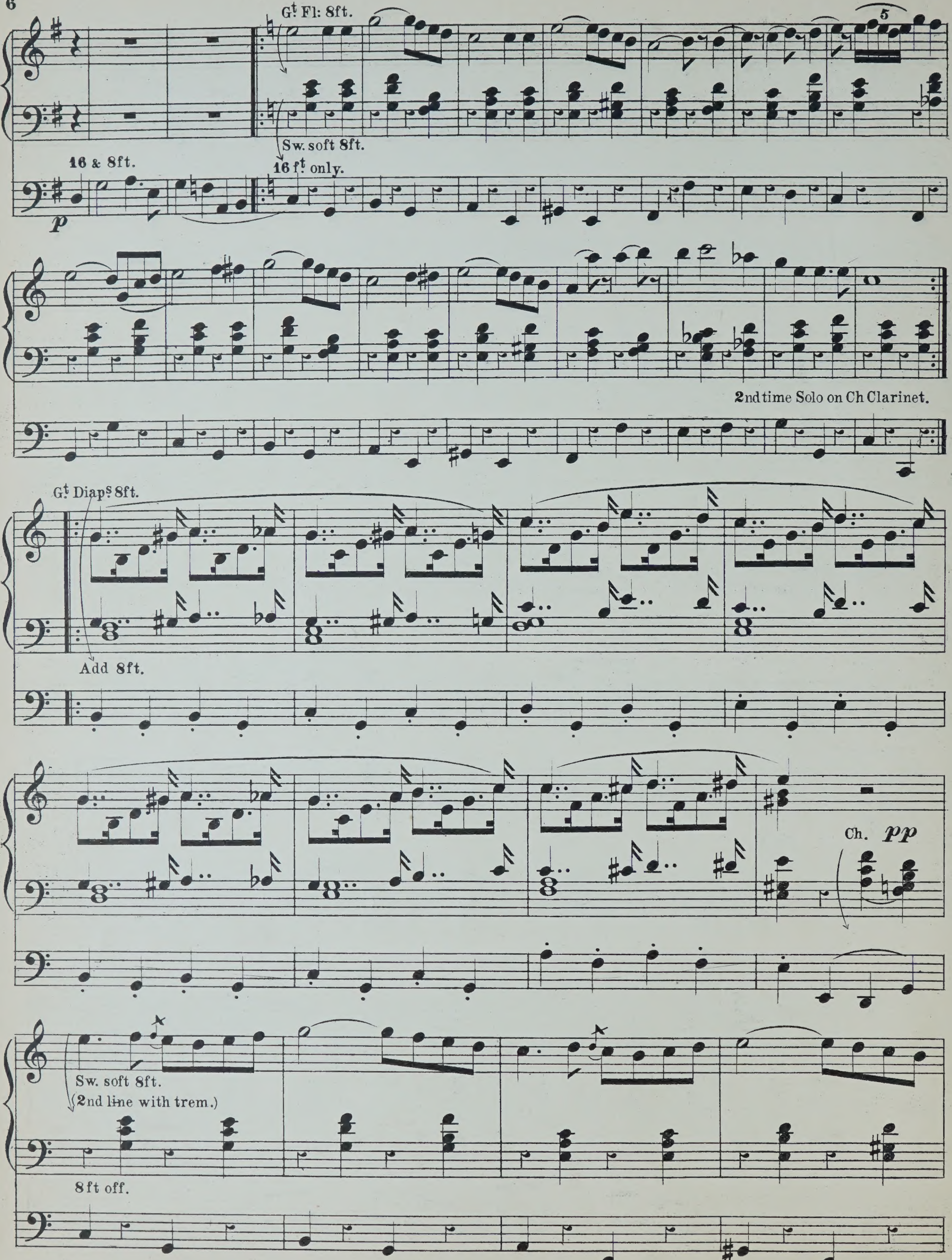

M.M. 144 = ♩
Gt to prin: coupd to full Sw.
16 & 8ft coupd to Gt
Choir.
Gt
Ch.
Gt
Add 2ft.

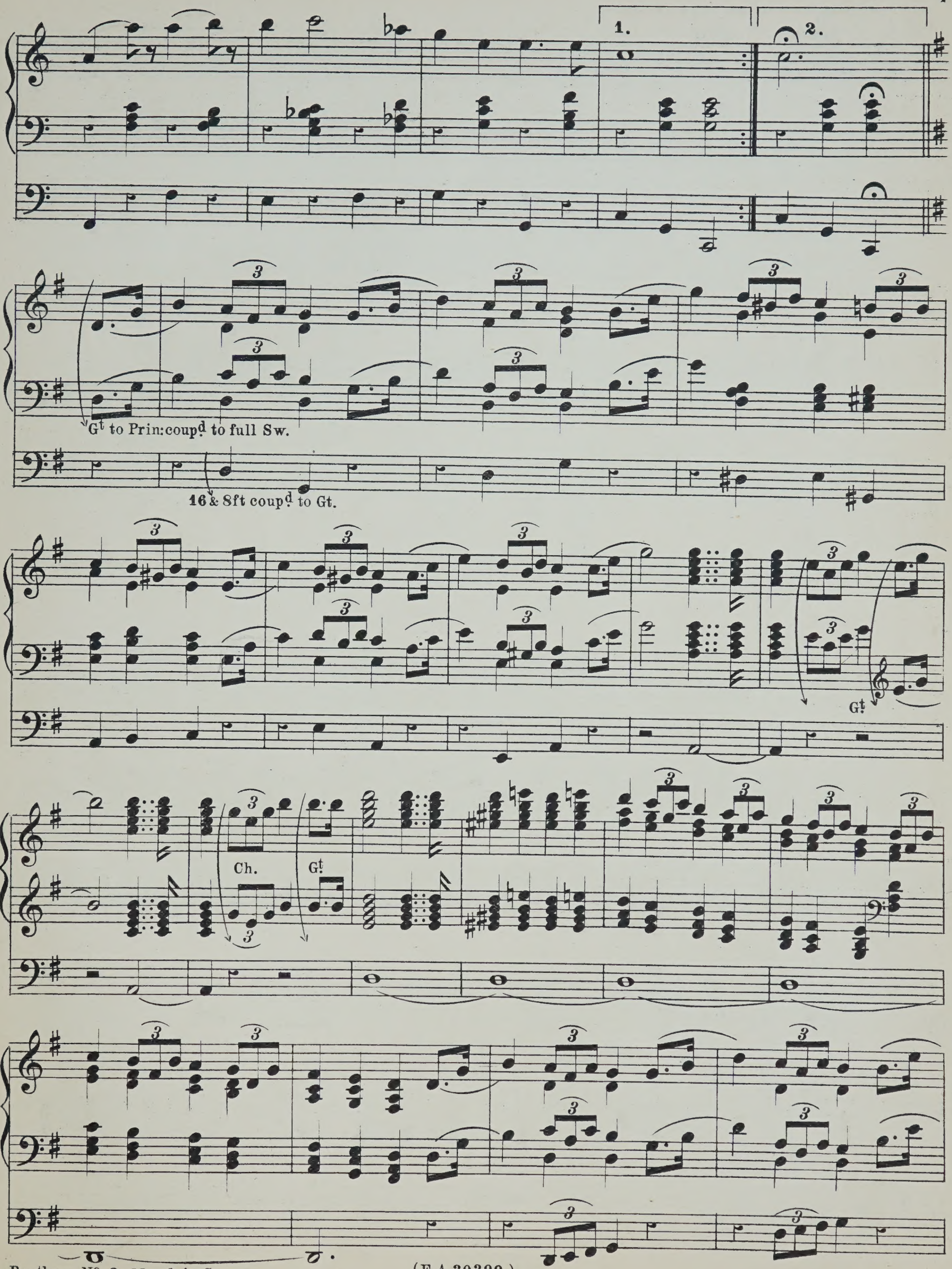

Full Sw.
Gt full with reeds.
Solo.
Solo Tuba Gt
Ch.
Gt
Ch.
Solo.
Gt

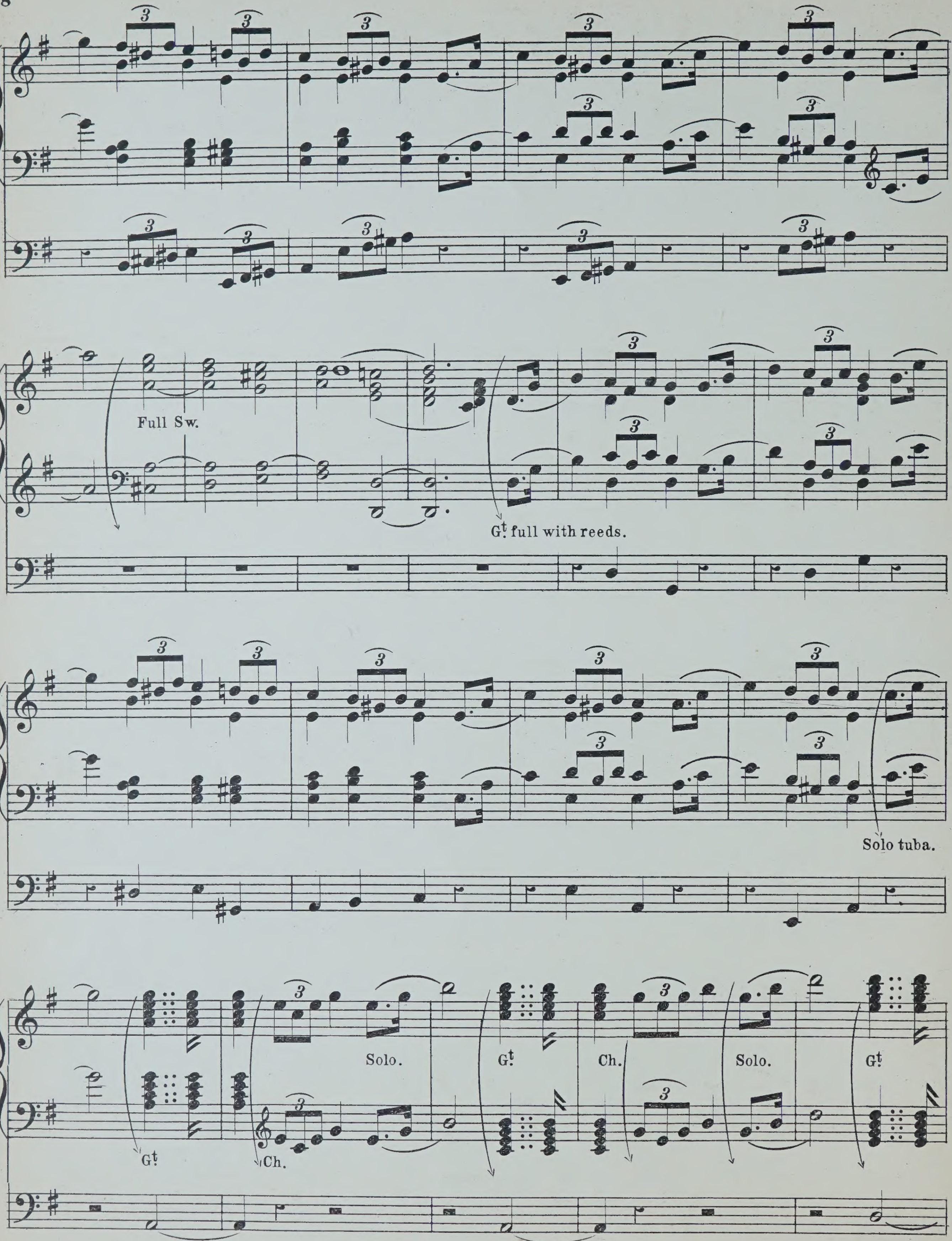

Solo.
Add pedal reeds.
Gt.
Solo.
Solo.
Gt.
Solo.
Gt. coupd. to Solo.
tr
tr
Tuba Solo.
Gt.

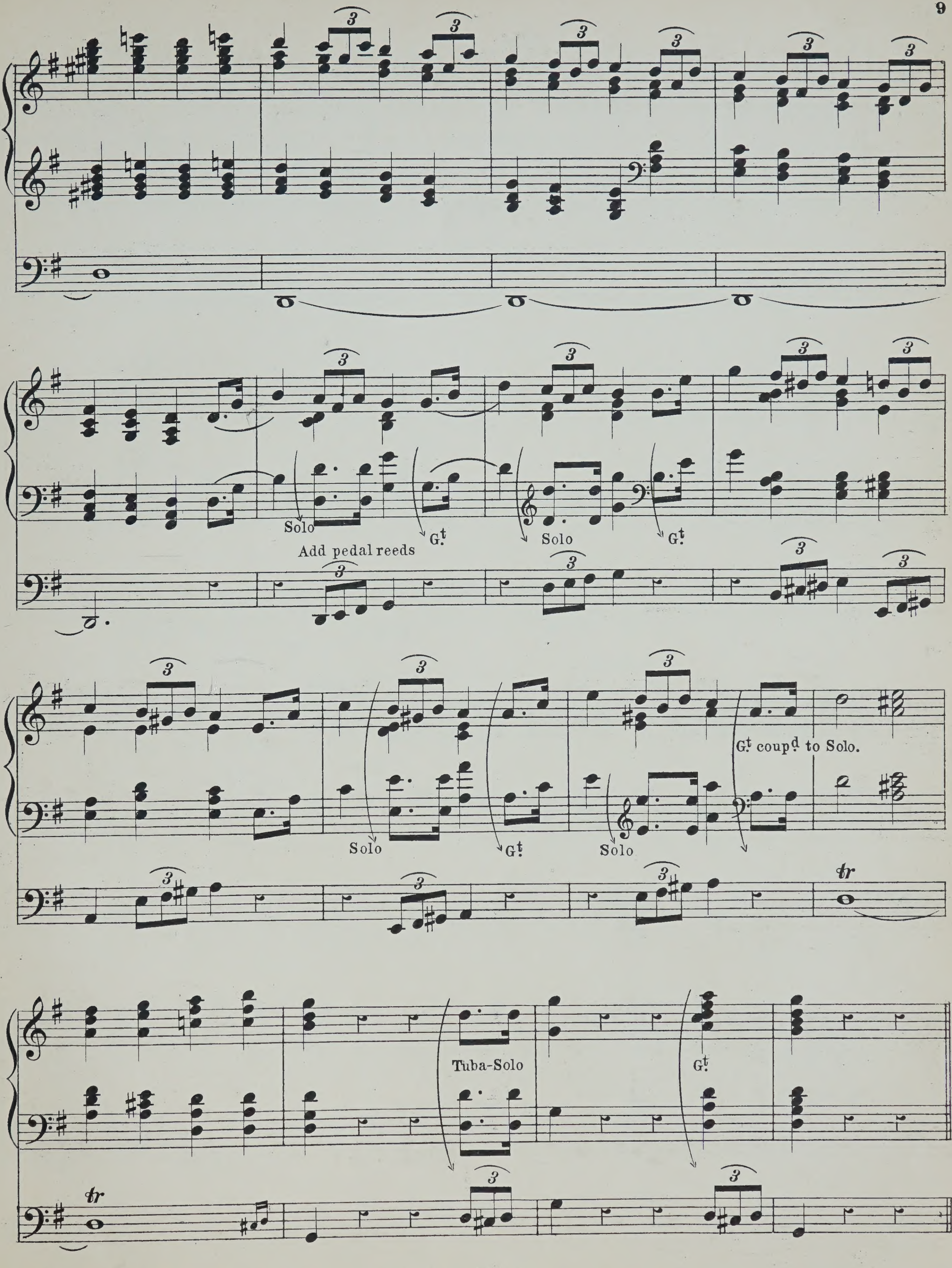

3
p
Sw to prin.
Ch.8 to 4ft.
Sw.
Ch.
Sw. add reeds
16 & 8ft coupd. to Sw.
cres.
Full Sw.
cres.
ff
Gt full.

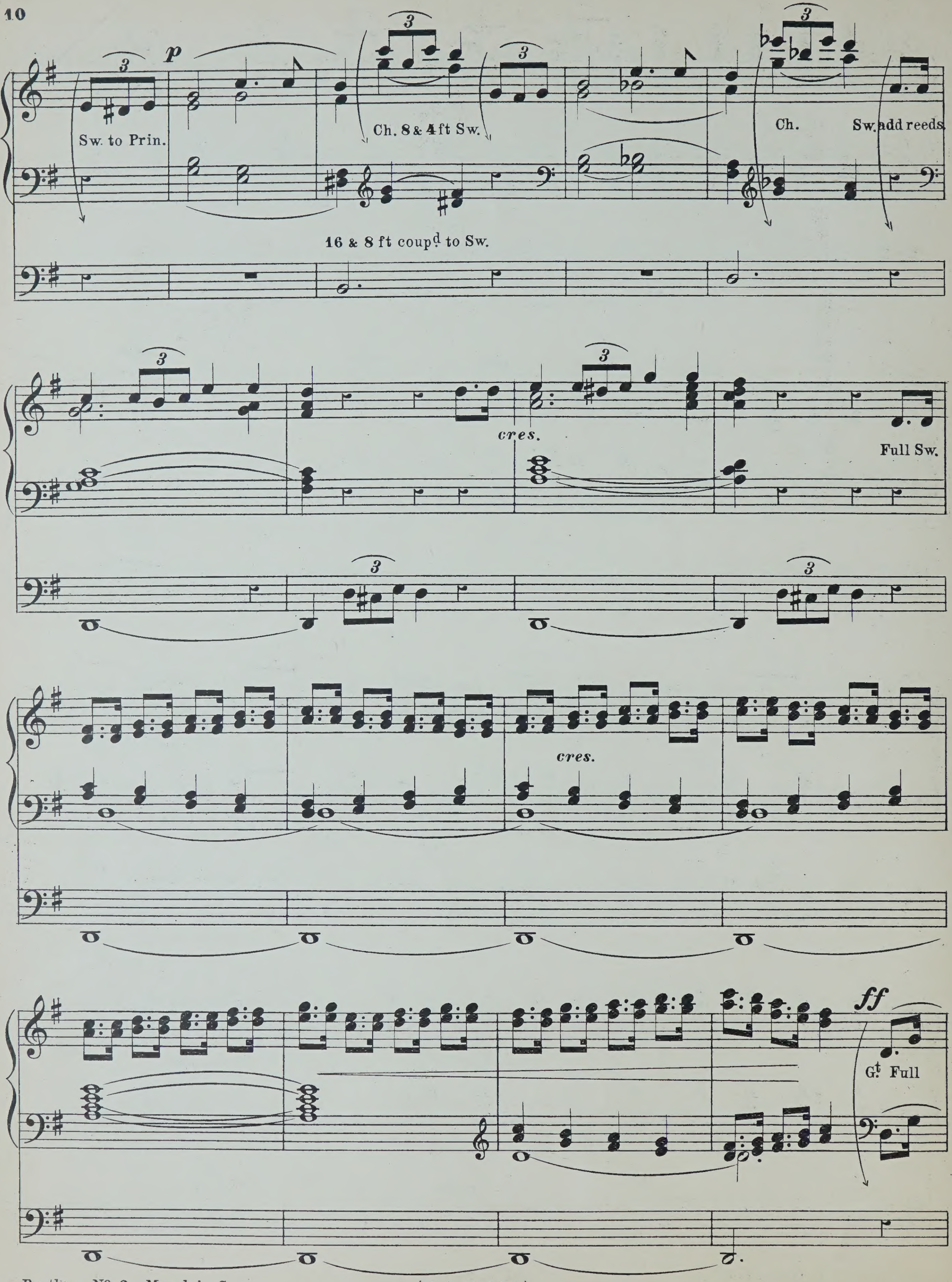

Couple to Gt.
Add reeds.
Full Sw.
fff
8va
loco
Couple Solo to Gt.

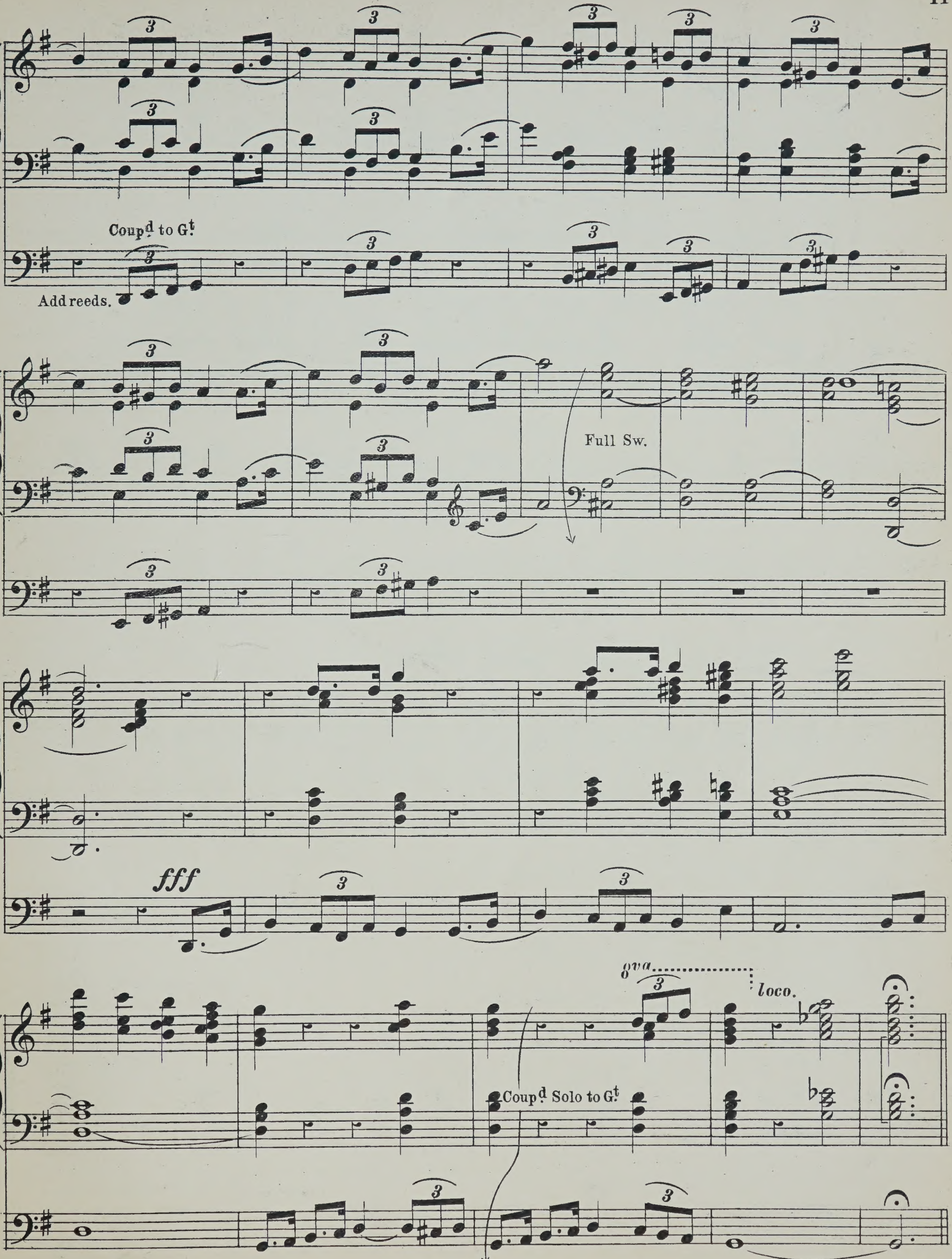

Gt Fl: 8ft.
5
Sw. soft 8ft.
16 & 8ft.
16 ft only.
p
2nd time Solo on Ch Clarinet.
Gt Diaps 8ft.
Add 8ft.
Ch.
pp
Sw. soft 8ft.
(2nd line with trem.)
8 ft off.


1.
2.
Gt to Prin: coupd to full Sw.
16 & 8ft coupd to Gt.
Gt
Ch.
Gt

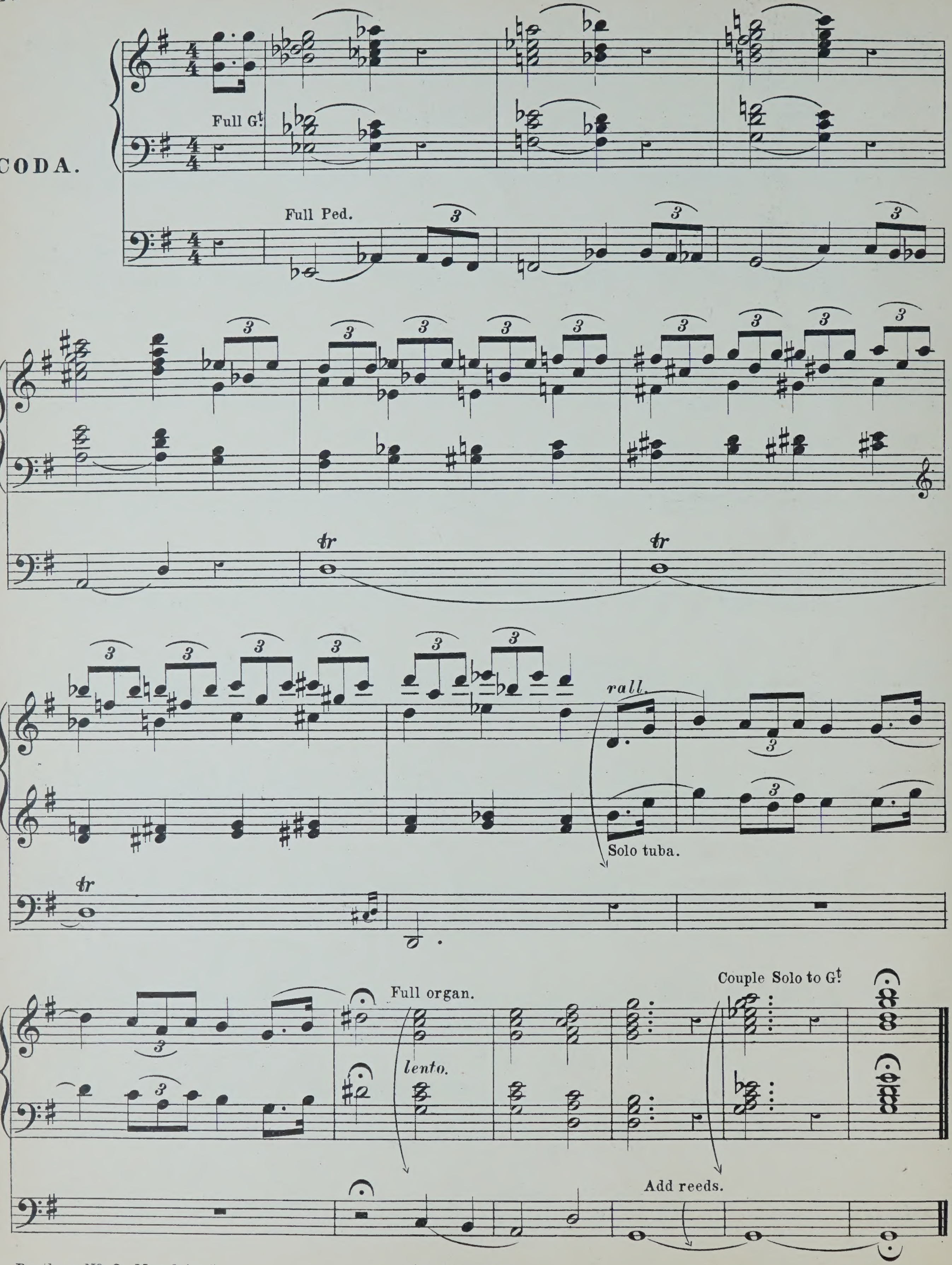

Full Sw.
Gt. full with reeds.
Solo tuba.
Gt.
Ch.
Solo.
Gt.
Ch.
Solo.
Gt.


3
Solo
Add pedal reeds
Gt.
Solo
Gt.
Gt. coupd. to Solo.
tr
Tuba-Solo
Gt.
tr


p
Sw. to Prin.
Ch. 8 & 4 ft Sw.
16 & 8 ft coupd. to Sw.
Ch.
Sw. add reeds
cres.
Full Sw.
cres.
ff
Gt. Full


Coupd. to Gt.
Add reeds.
Full Sw.
fff
8va
loco.
Coupd. Solo to Gt.
3

CODA.


Full G^t
Full Ped.
tr
tr
tr
rall.
Solo tuba.
Full organ.
lento.
Couple Solo to G^t
Add reeds.

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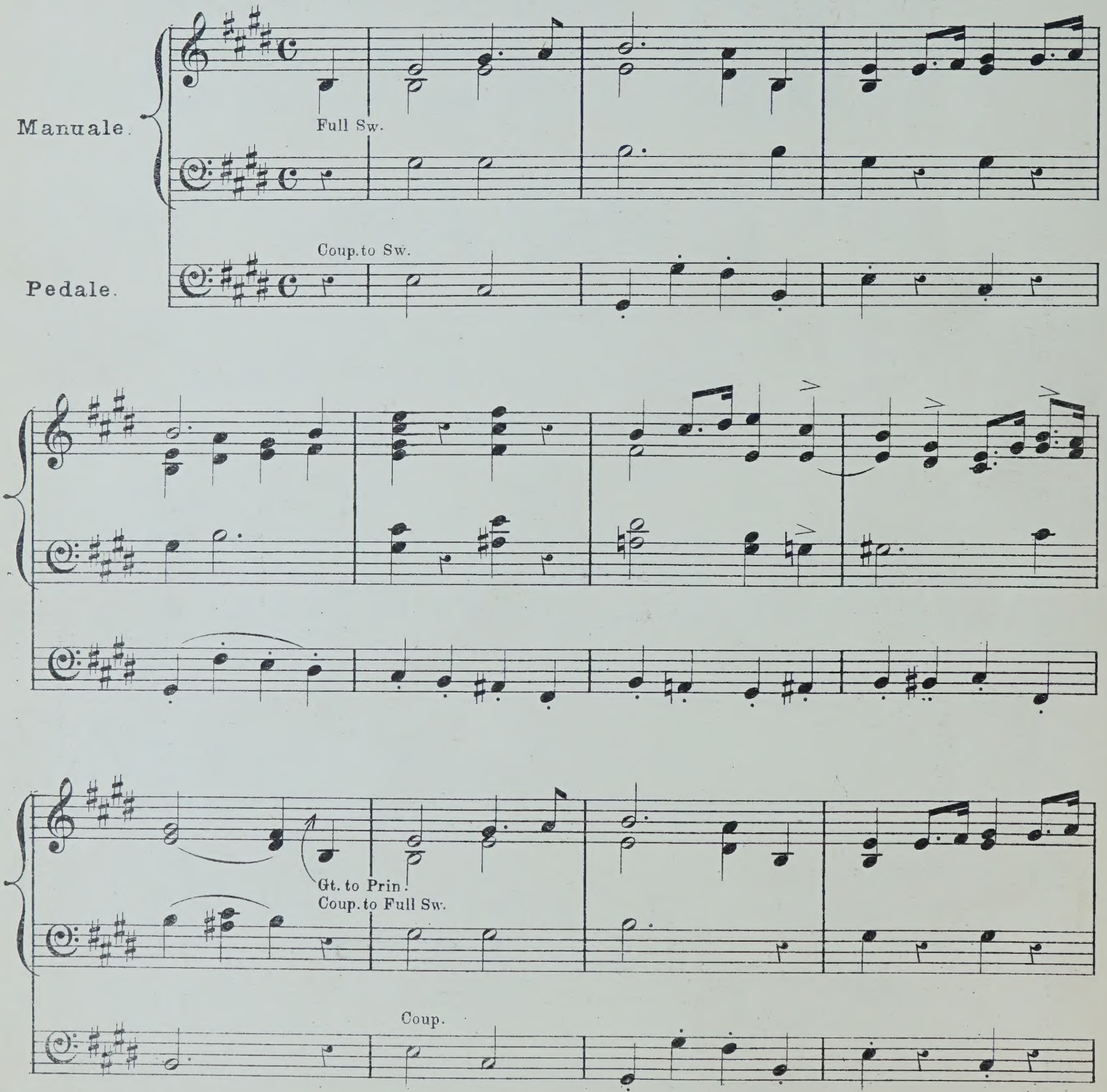
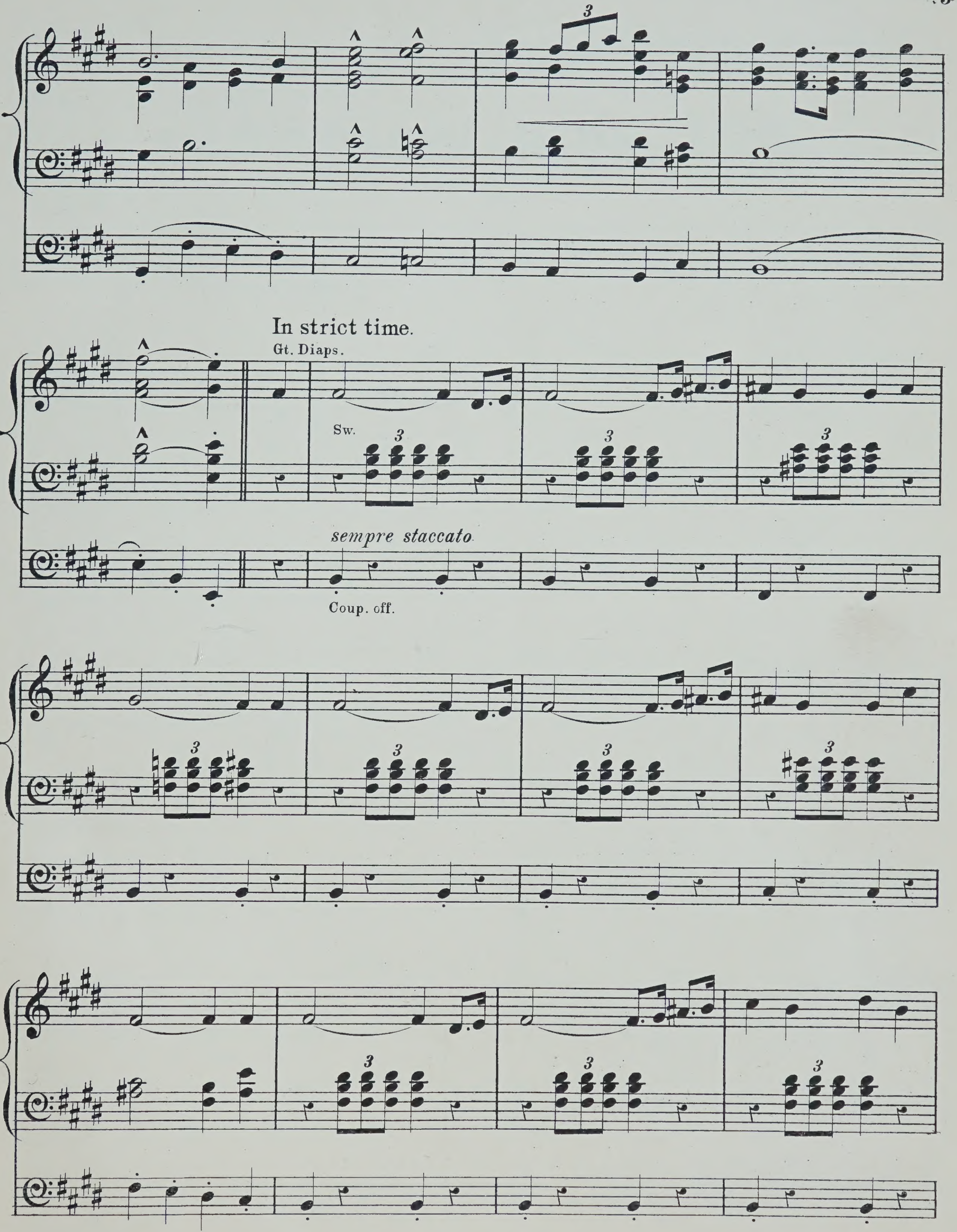
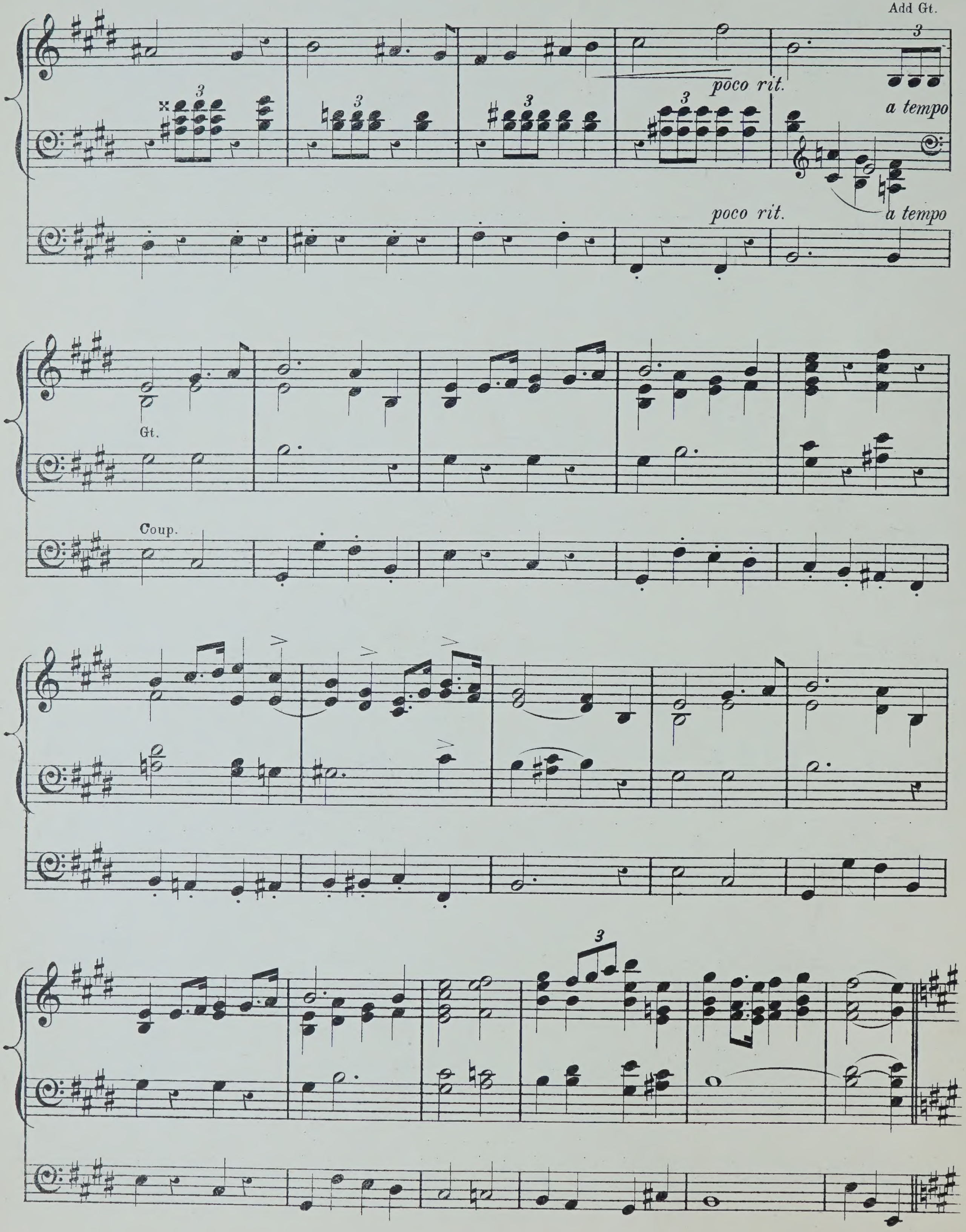
in E.

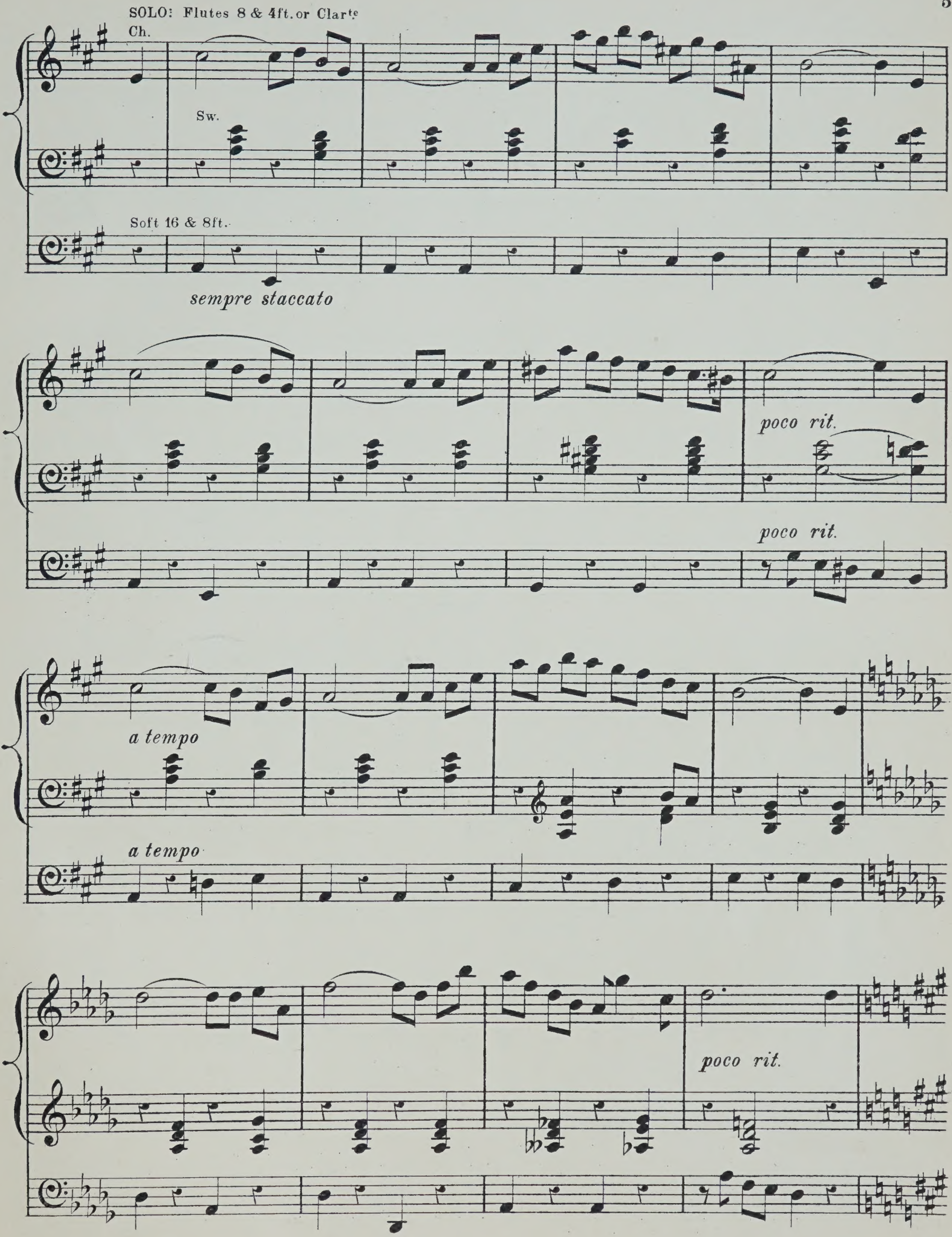
Emil Bernhardt, Op. 16. No. 2.

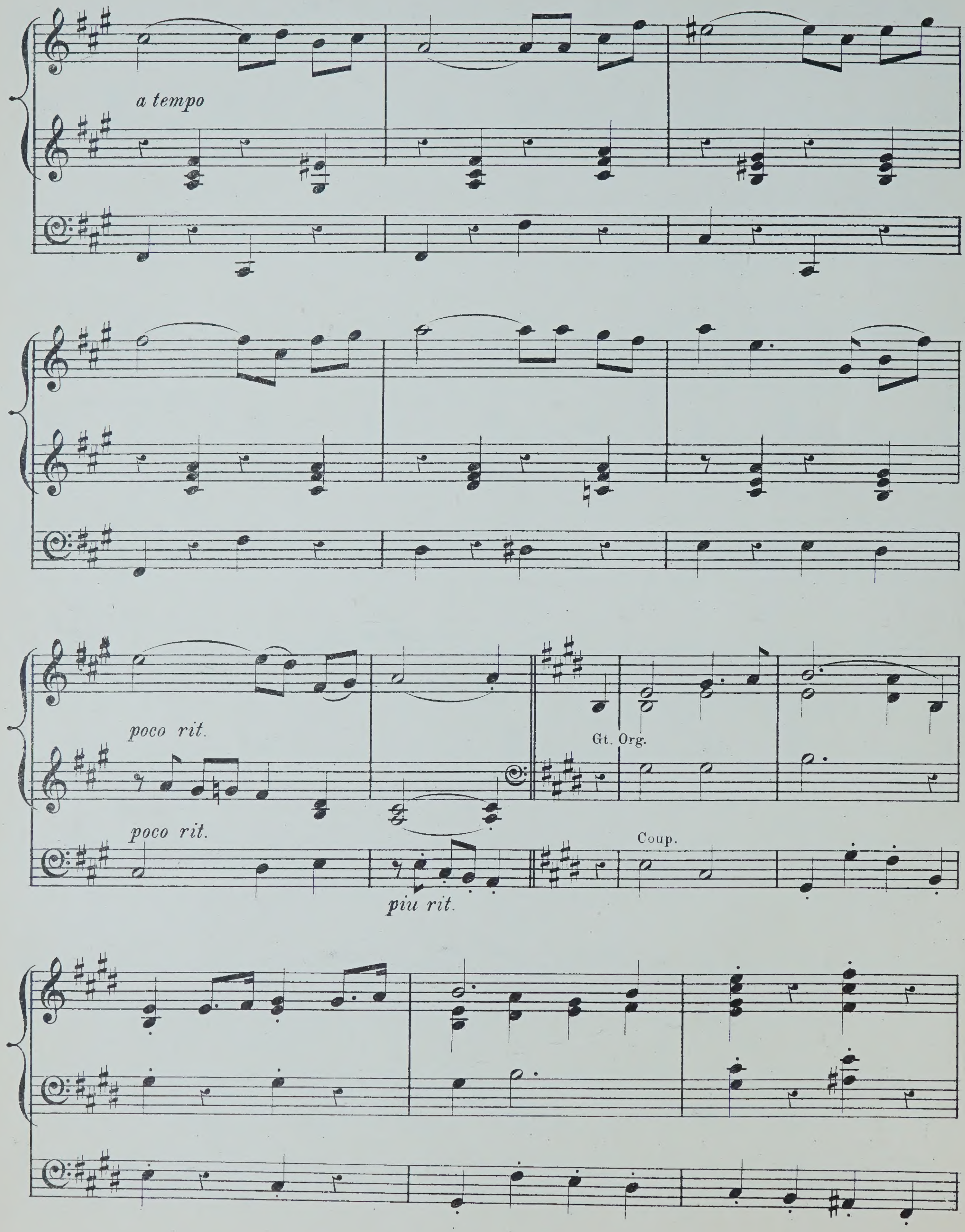
Pomposo. Tempo di Marcia.

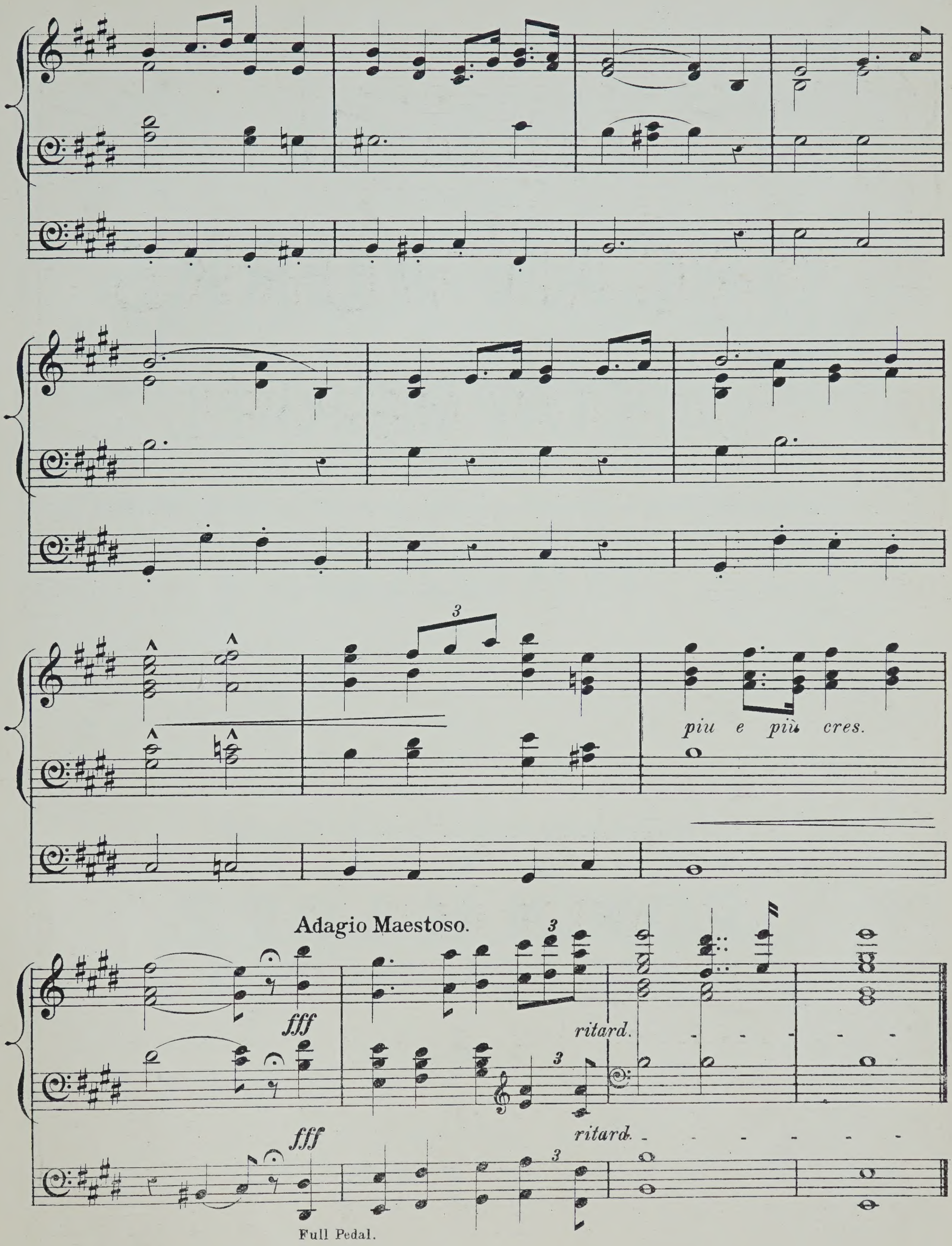

Manuale.
Pedale.
Full Sw.
Coup. to Sw.
Gt. to Prin.
Coup. to Full Sw.
Coup.


3
In strict time.
Gt. Diaps.
Sw.
sempre staccato
Coup. off.


Add Gt.
3
poco rit.
a tempo
poco rit.
a tempo
Gt.
Coup.
3


SOLO: Flutes 8 & 4ft. or Clart.
Ch.
Sw.
Soft 16 & 8ft.
sempre staccato
poco rit.
poco rit.
a tempo
a tempo
poco rit.


a tempo
poco rit.
poco rit.
piu rit.
Gt. Org.
Coup.


3
piu e piu cres.
Adagio Maestoso.
3
fff
ritard.
3
fff
ritard.
3
Full Pedal.

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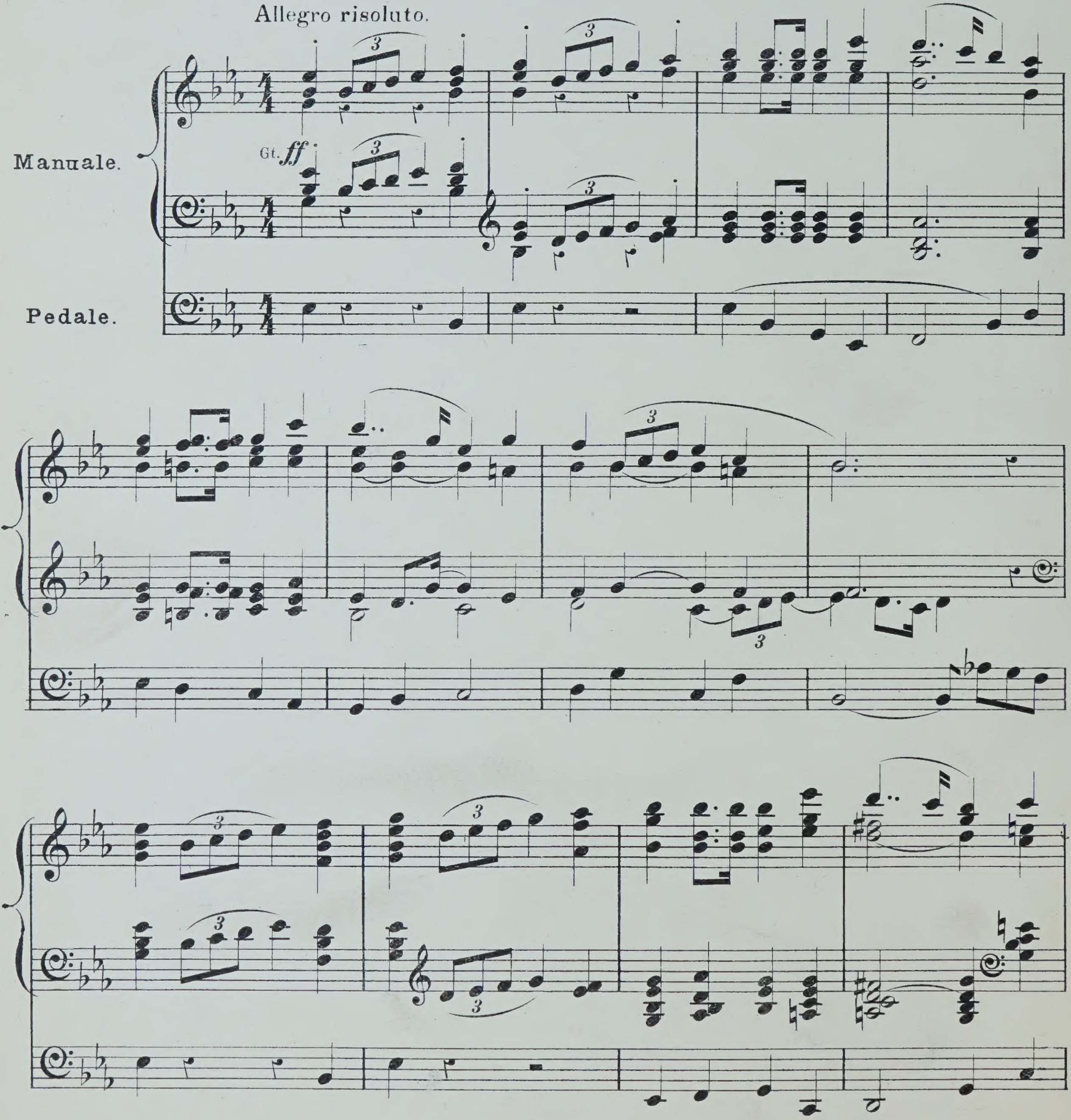
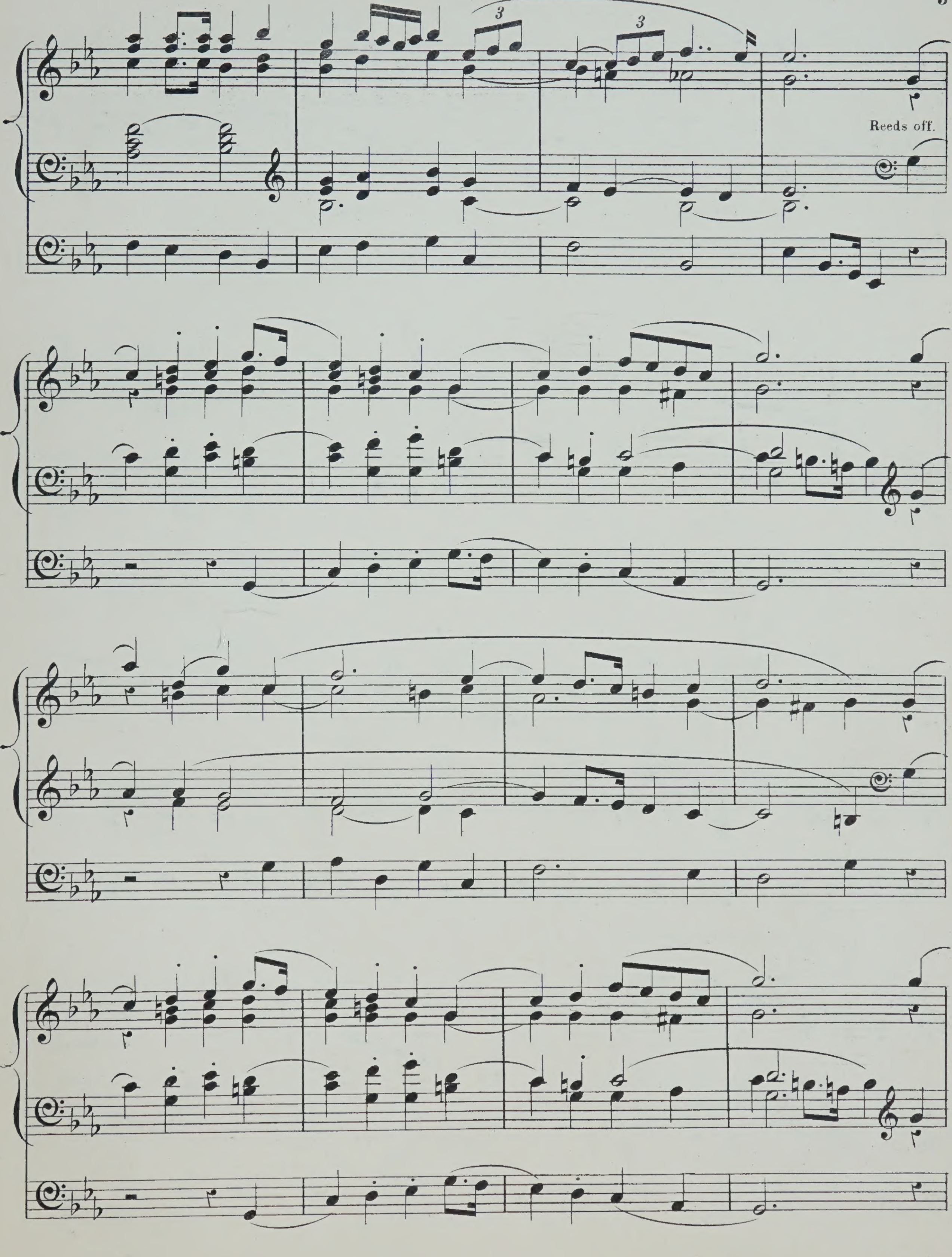
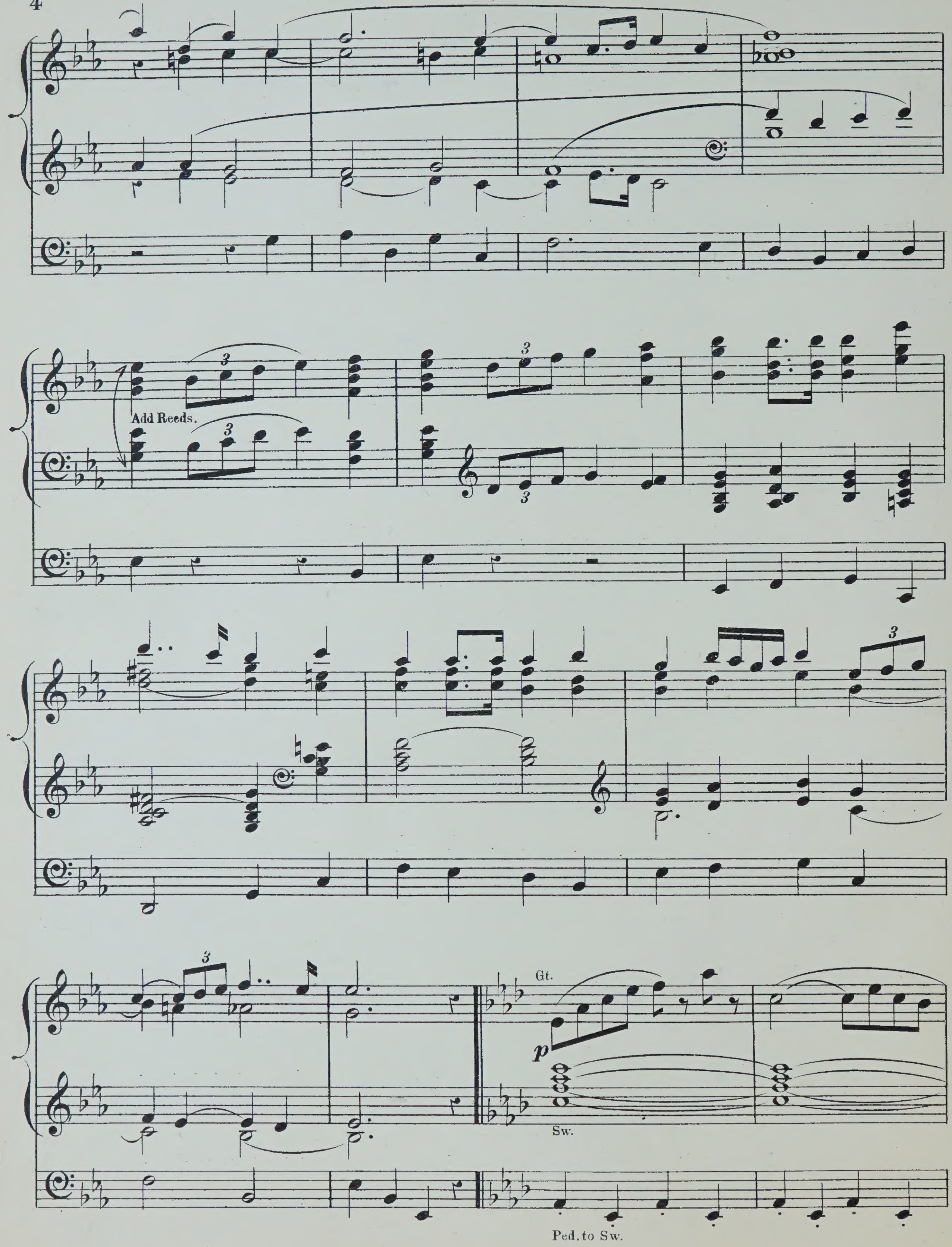
Marche Triomphale.

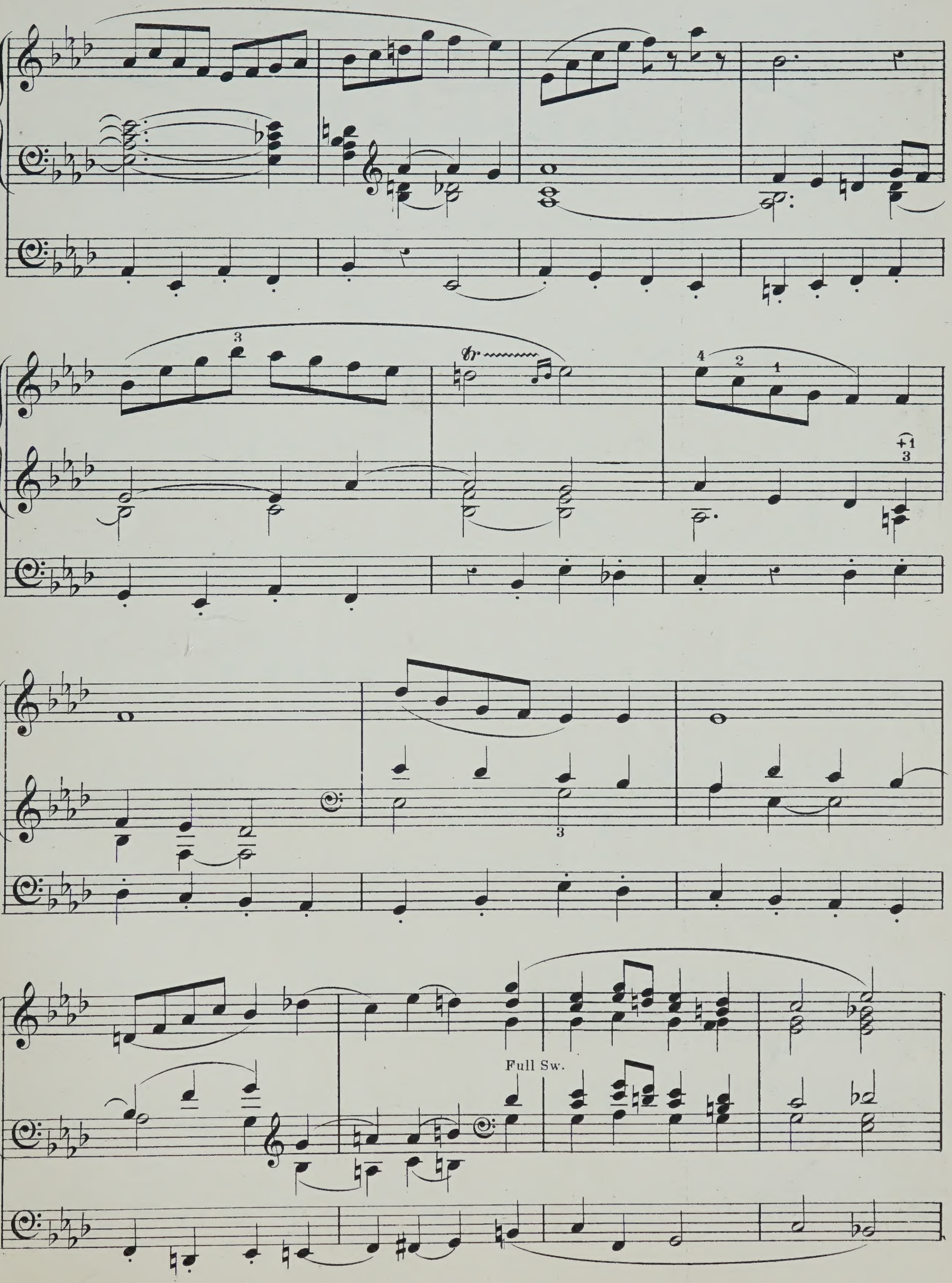
LEON CASTELLAN.

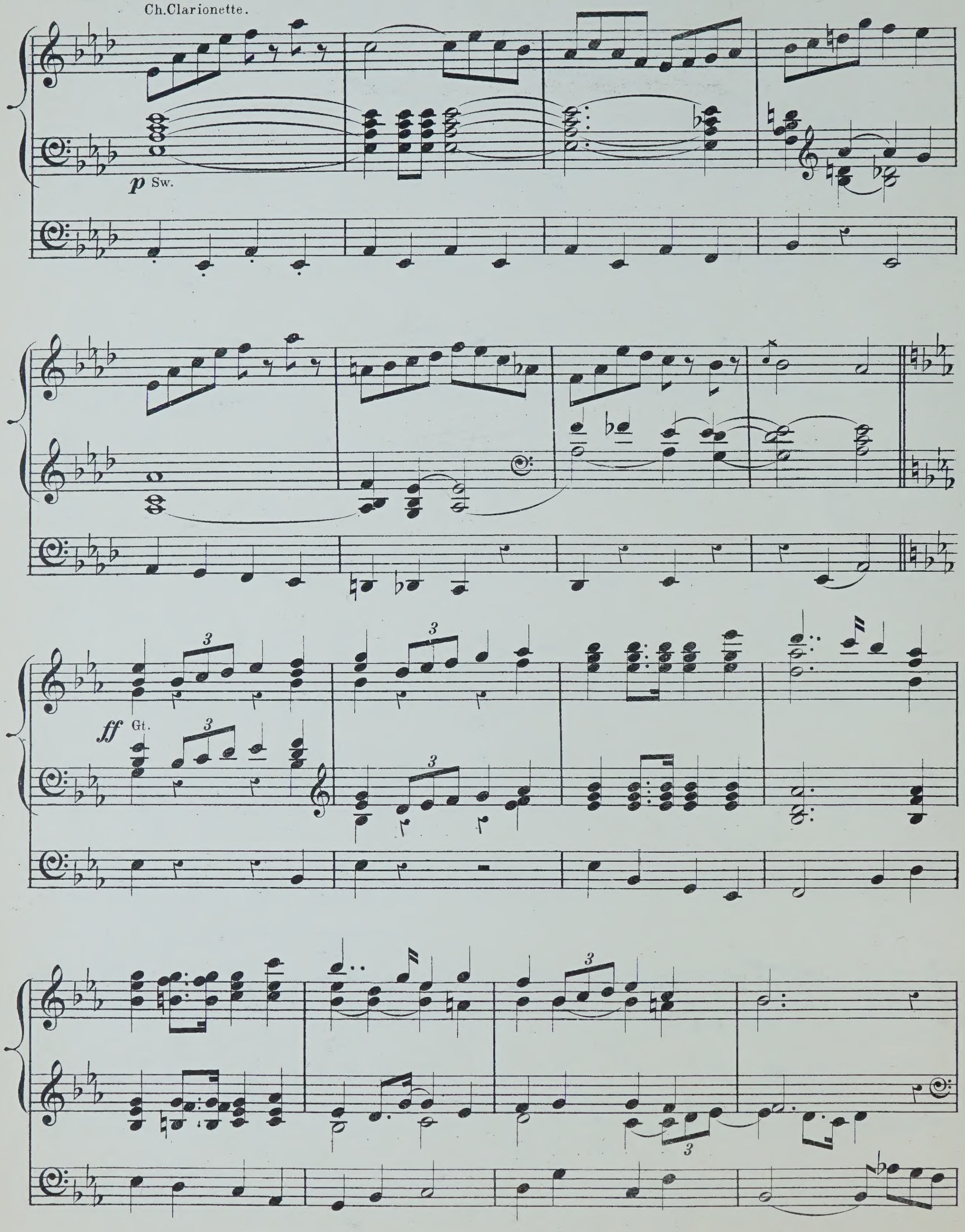
PREPARE.
Sw. Full.
Gt. Full.
Ch. Clarionette.

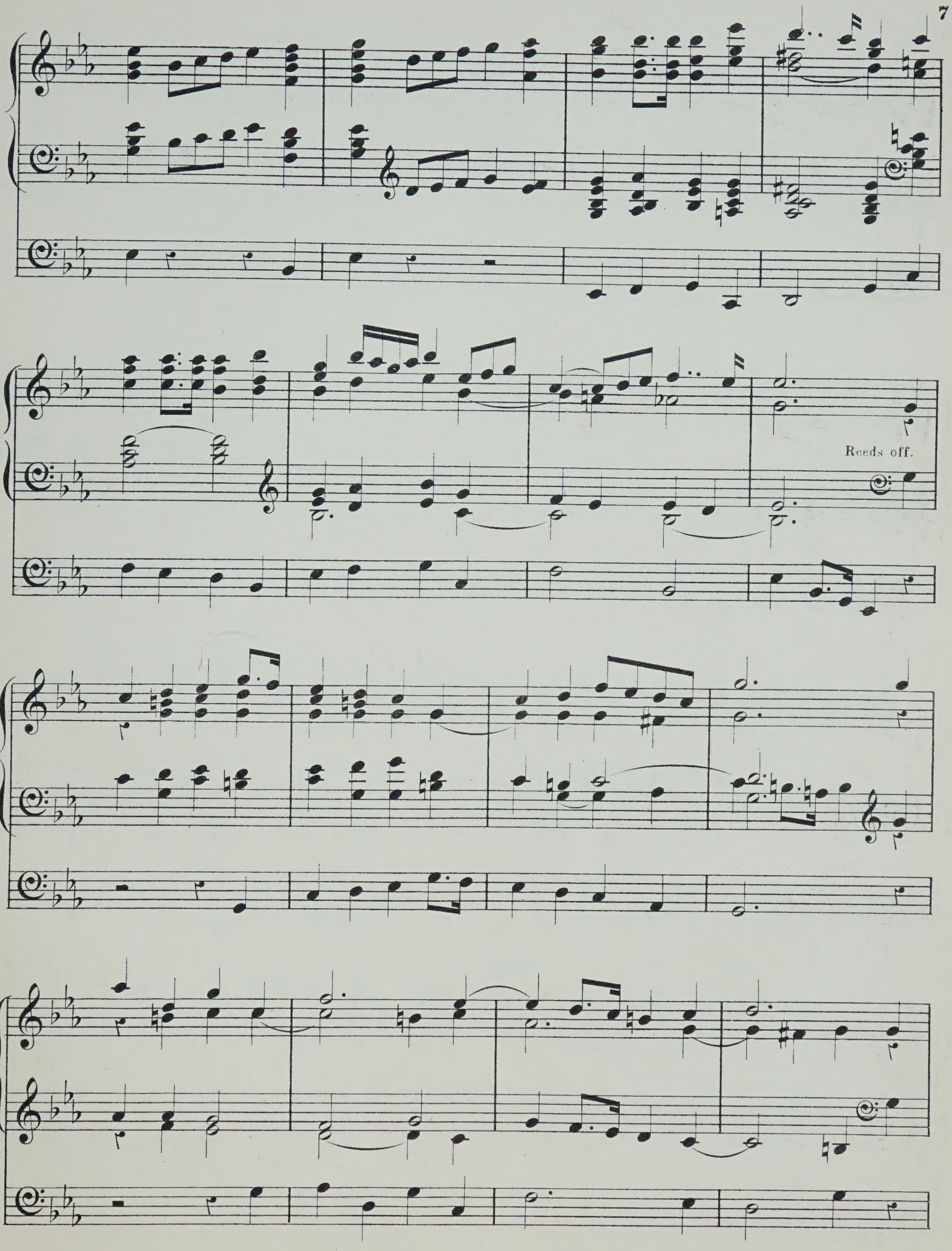

Allegro risoluto.
Manuale.
Pedale.
Gt. *ff*
3

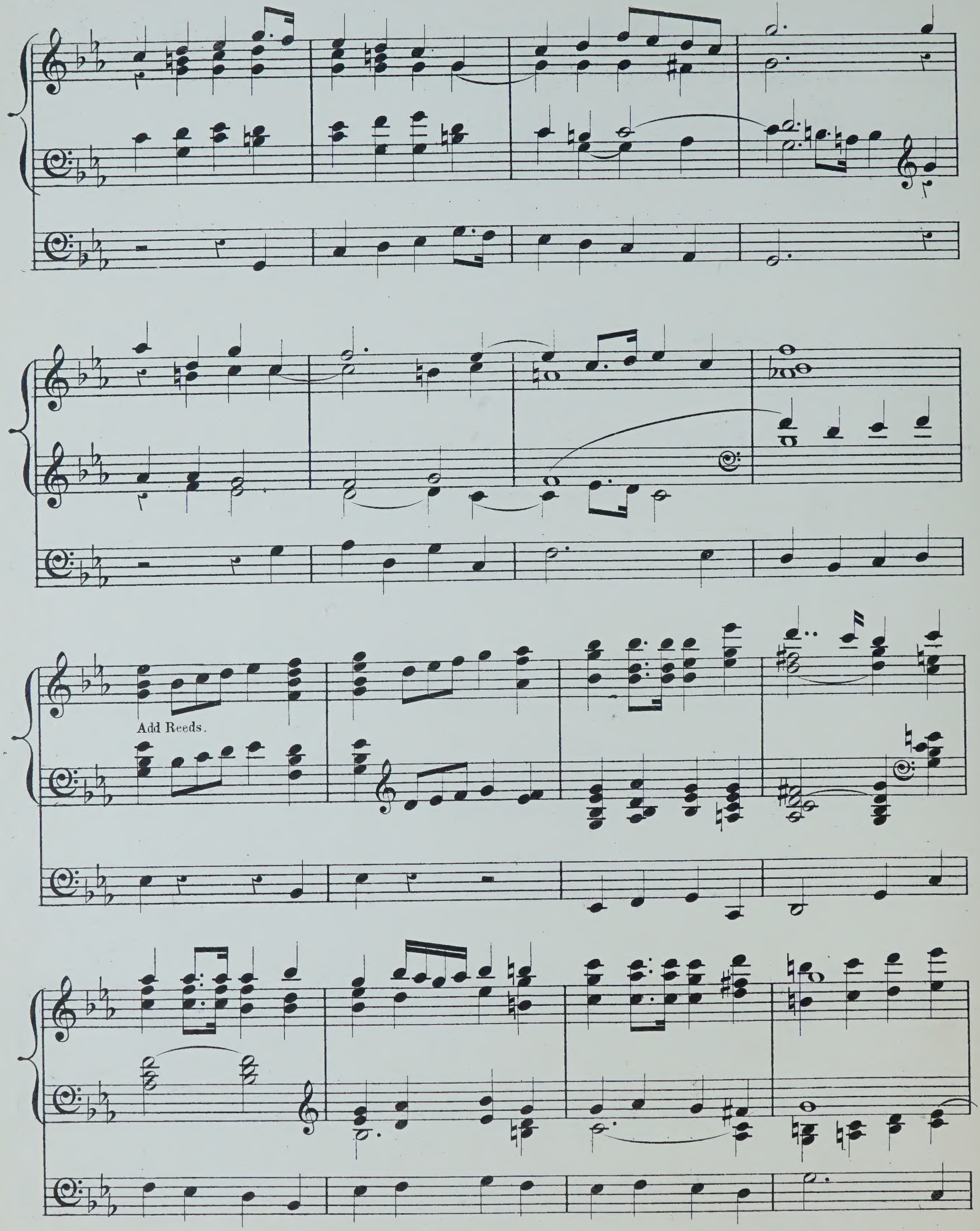

3
3
Reeds off.

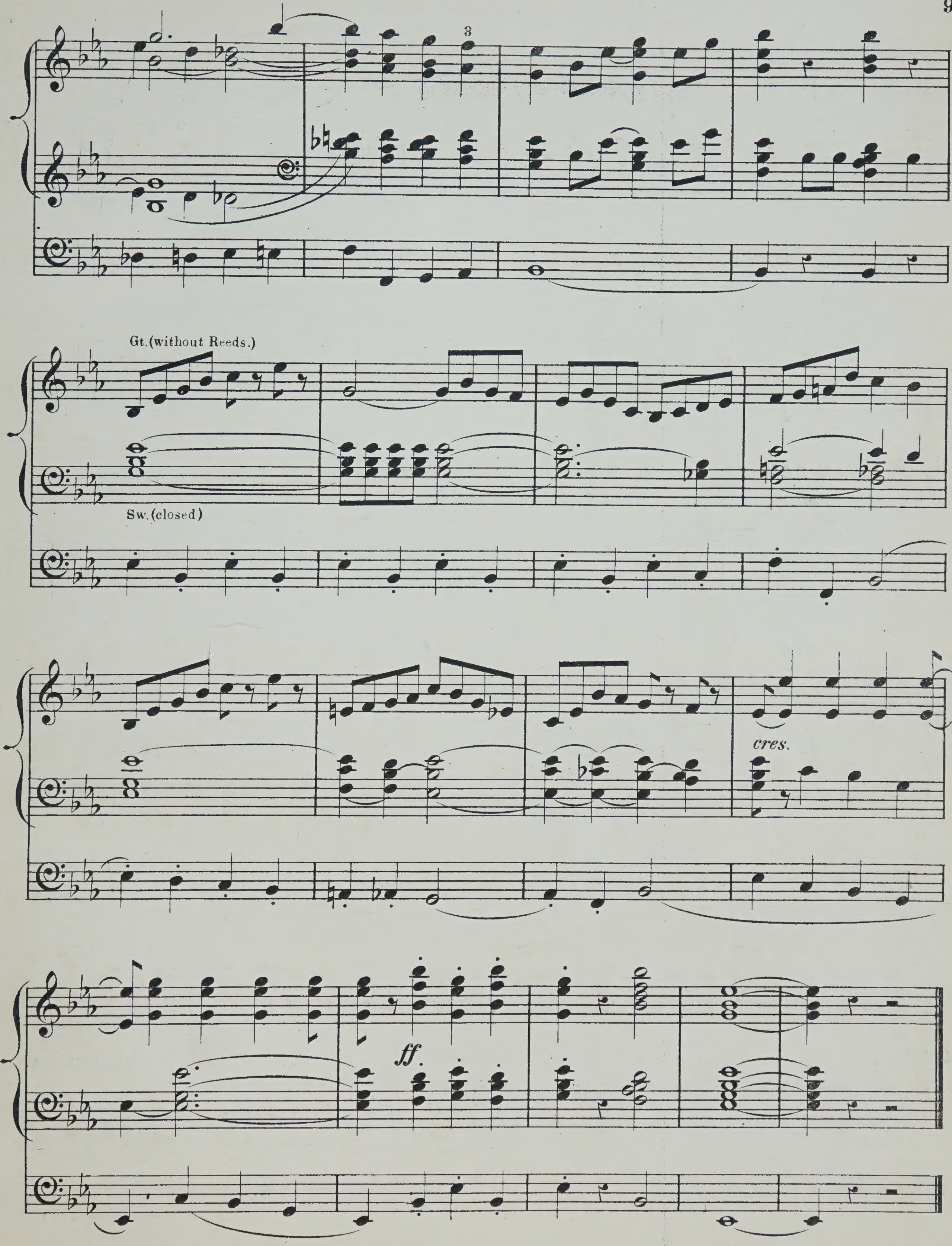

Add Reeds.
Gt.
p
Sw.
Ped.to Sw.


tr
+1
Full Sw.


Ch.Clarionette.
p Sw.
ff Gt.
3


Reeds off.


Add Reeds.


3
Gt.(without Reeds.)
Sw.(closed)
cres.
ff.

Popular Pianoforte Music

HREE ROUMANIAN DANCES. No. 1.—Chanson Paysanne.

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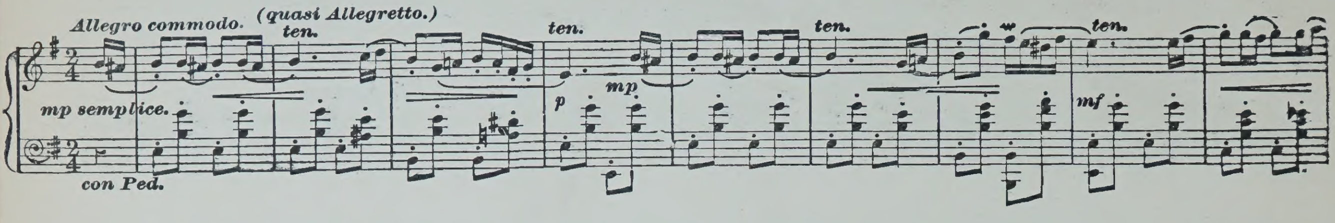
Allegro commodo.
(quasi Allegretto.)
ten.
mp semplice.
con Ped.
p
mp
mf

HREE ROUMANIAN DANCES. No. 2.—Valse Gaie.

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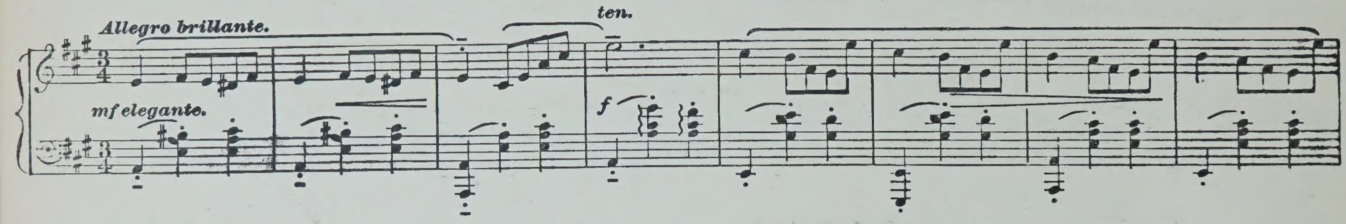
Allegro brillante.
mf elegante.
ten.
f

HREE ROUMANIAN DANCES. No. 3.—Valse Triste.

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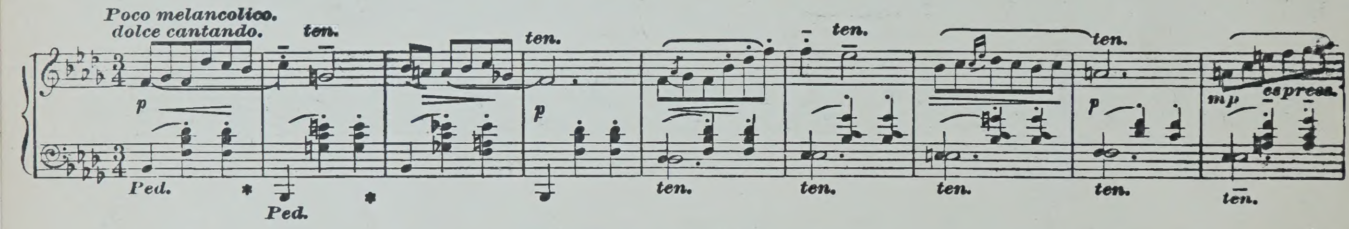
Poco melancolico.
dolce cantando.
ten.
p
Ped.
*
mp
espress.

MARGHERITA (Morceau de genre).

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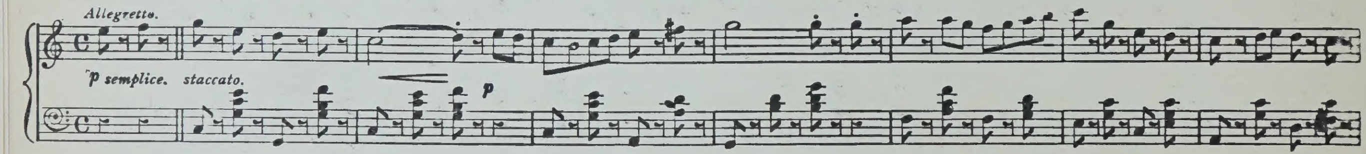
Allegretto.
p semplice. staccato.
p

A WOODLAND SERENADE.

(Transcription of his popular song). Solo, 4s.; Duet, 4s. Angelo Mascheroni.

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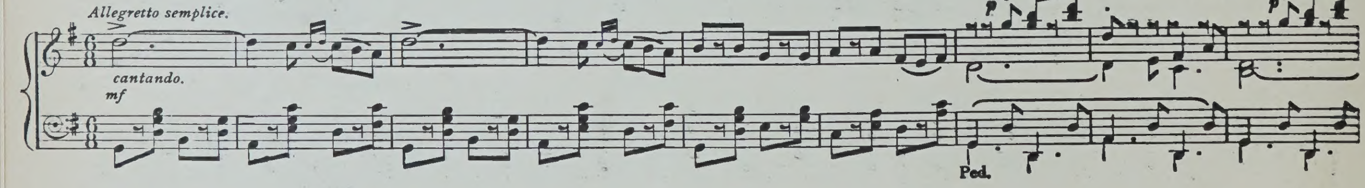
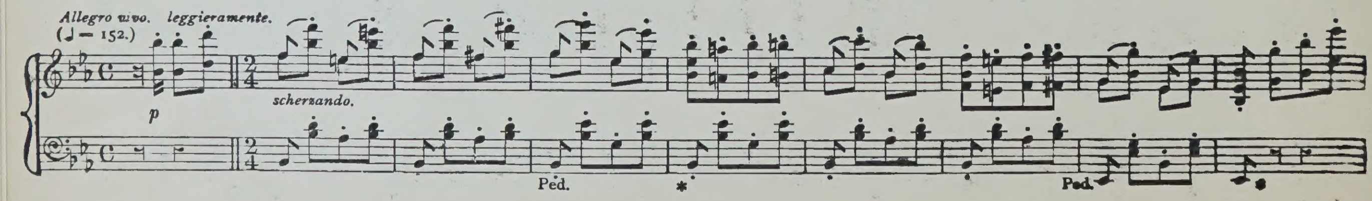

Allegretto semplice.
cantando.
mf
p
Ped.

LA BALADINE.

Solo, 4s.; Duet, 6s. COPYRIGHT. Ch. B. Lysberg.


Allegro vivo. leggieramente.
(♩ = 152.)
p
scherzando.
Ped.
*

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1	ANDANTE IN E FLAT	3.0
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3	MARCHE TRIOMPHALE	4.0
4	ALLA POMPOSO	4.0

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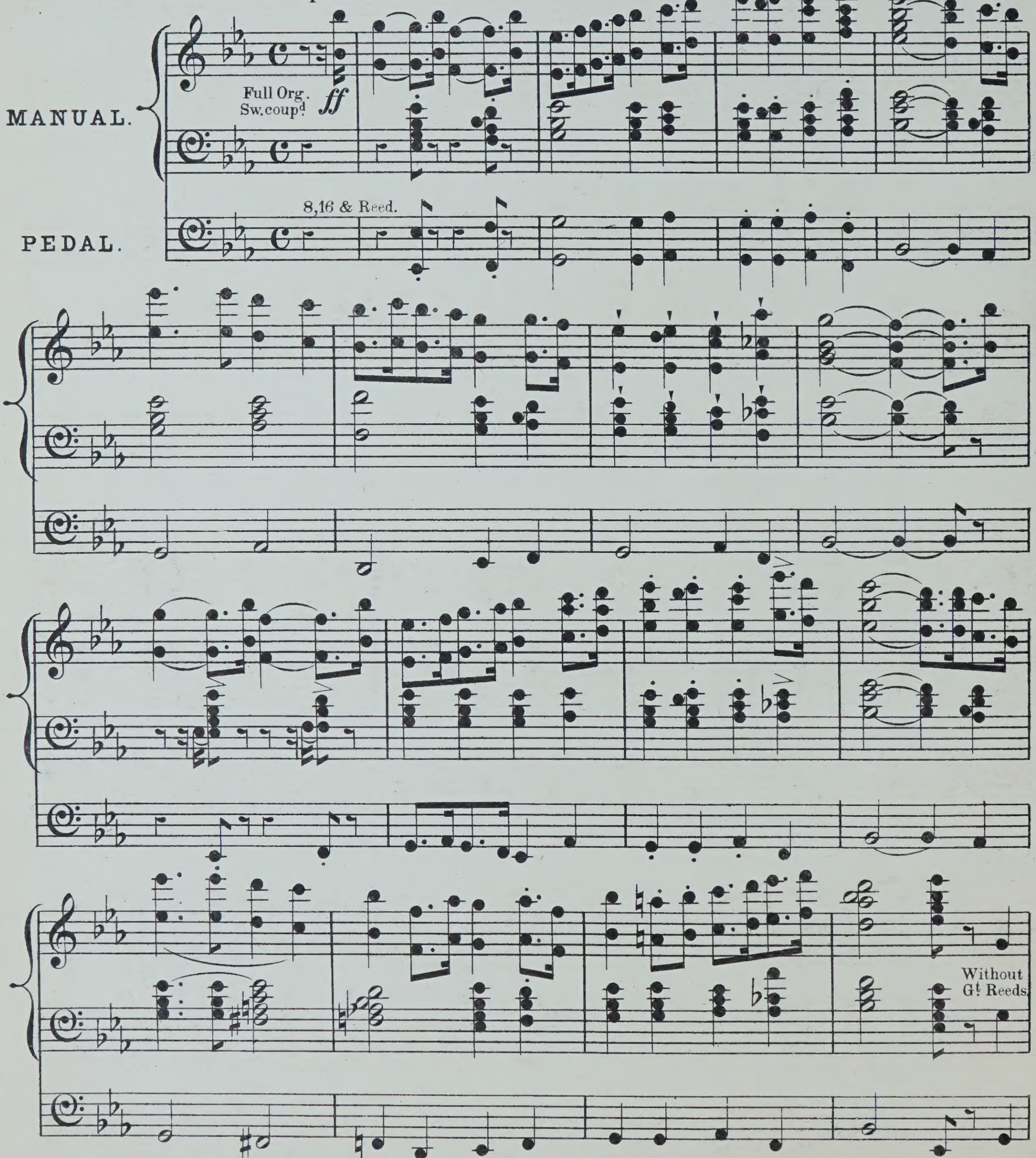
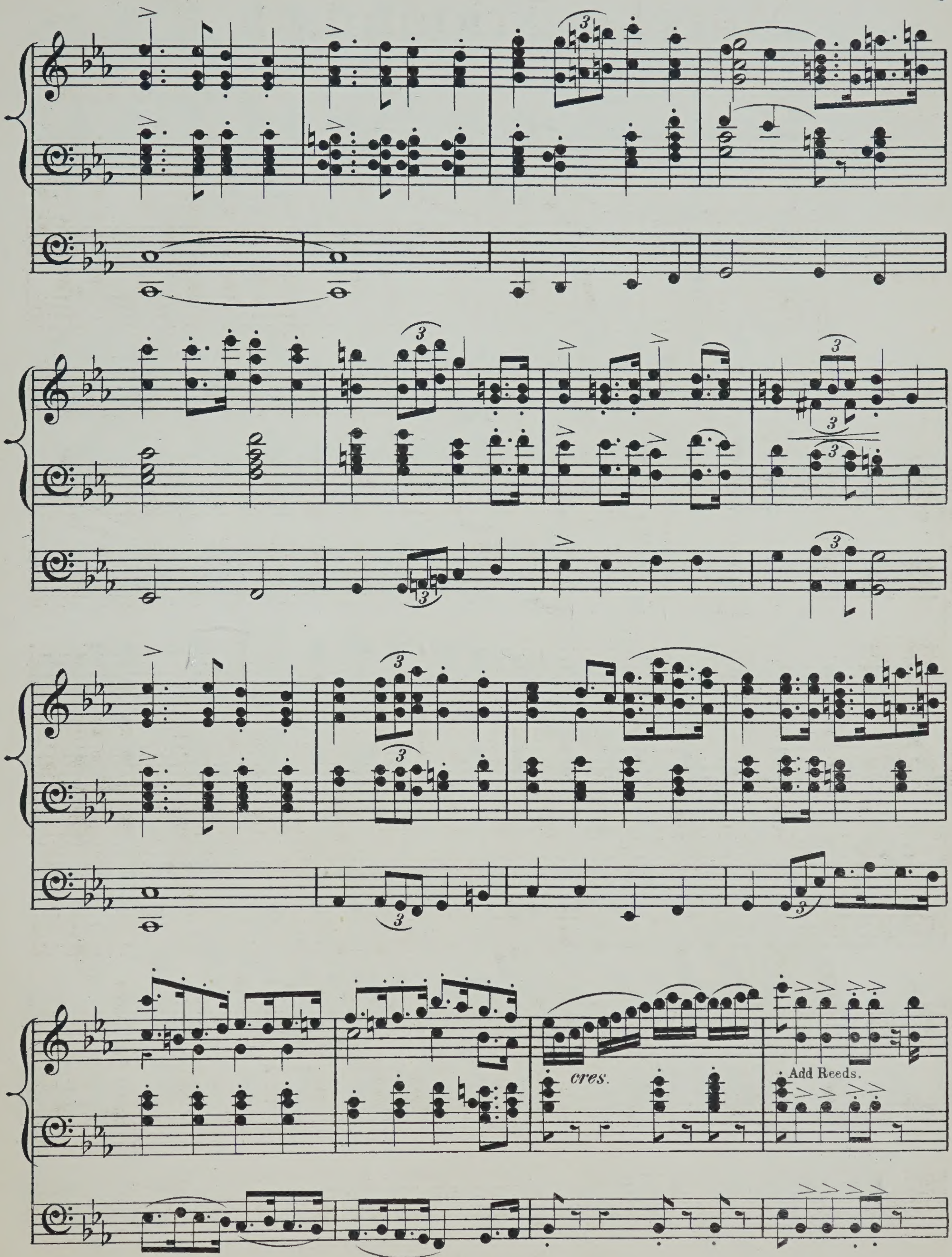
Marche Triomphale.

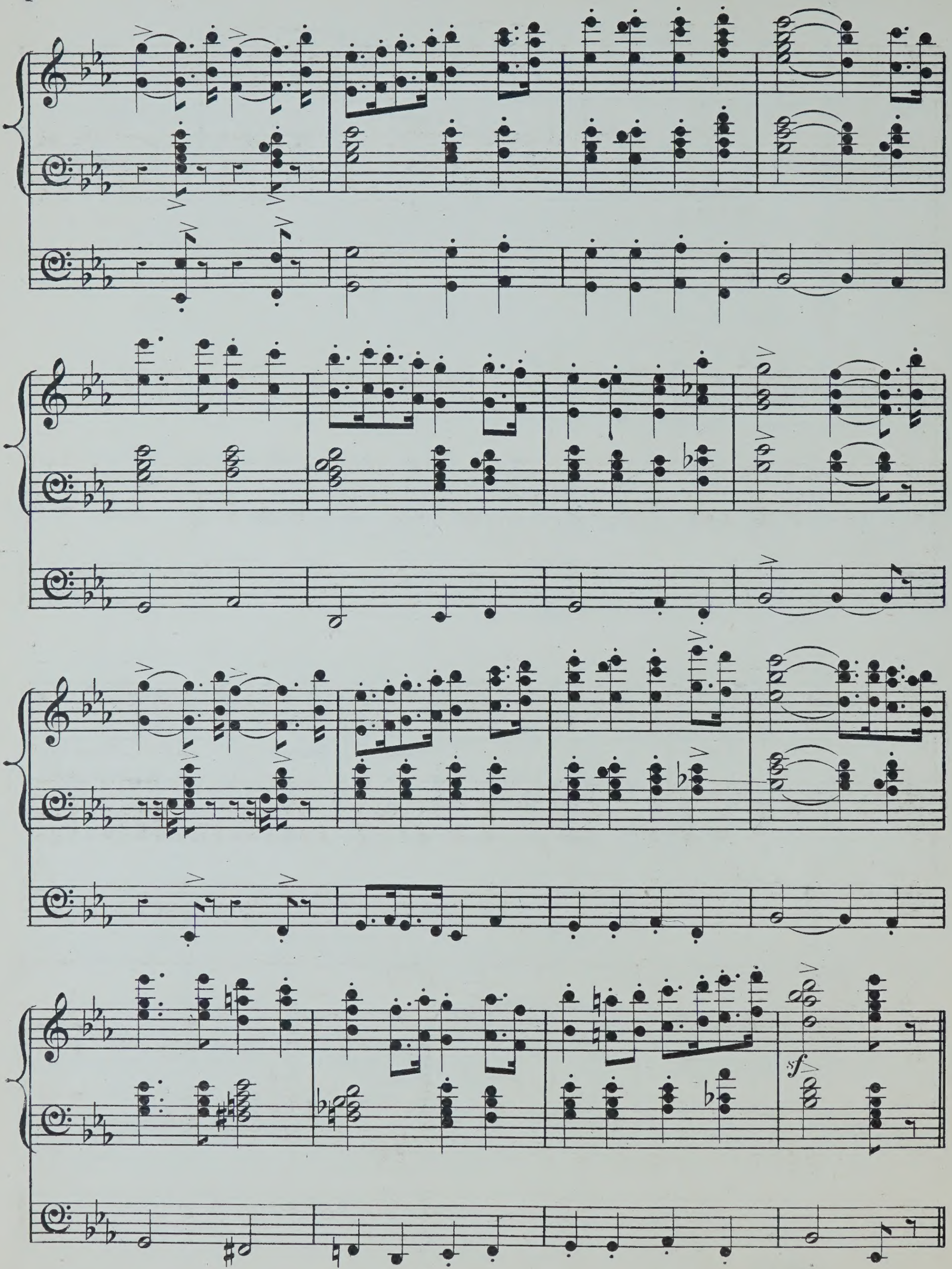
LEONARD BUTLER.

Gt }
Sw } Full.
Choir Clarinet coupd to Sw.

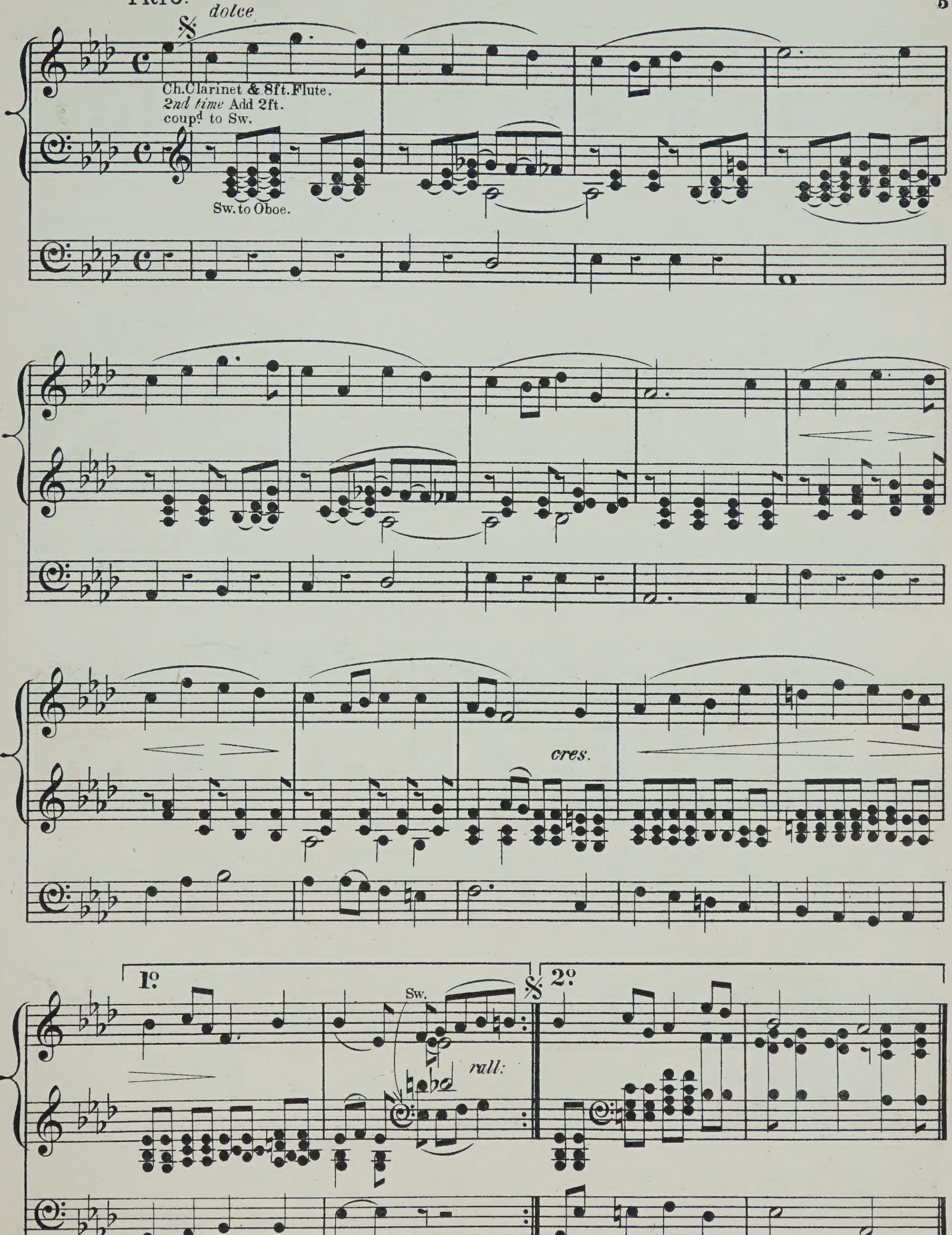
Pomposo.

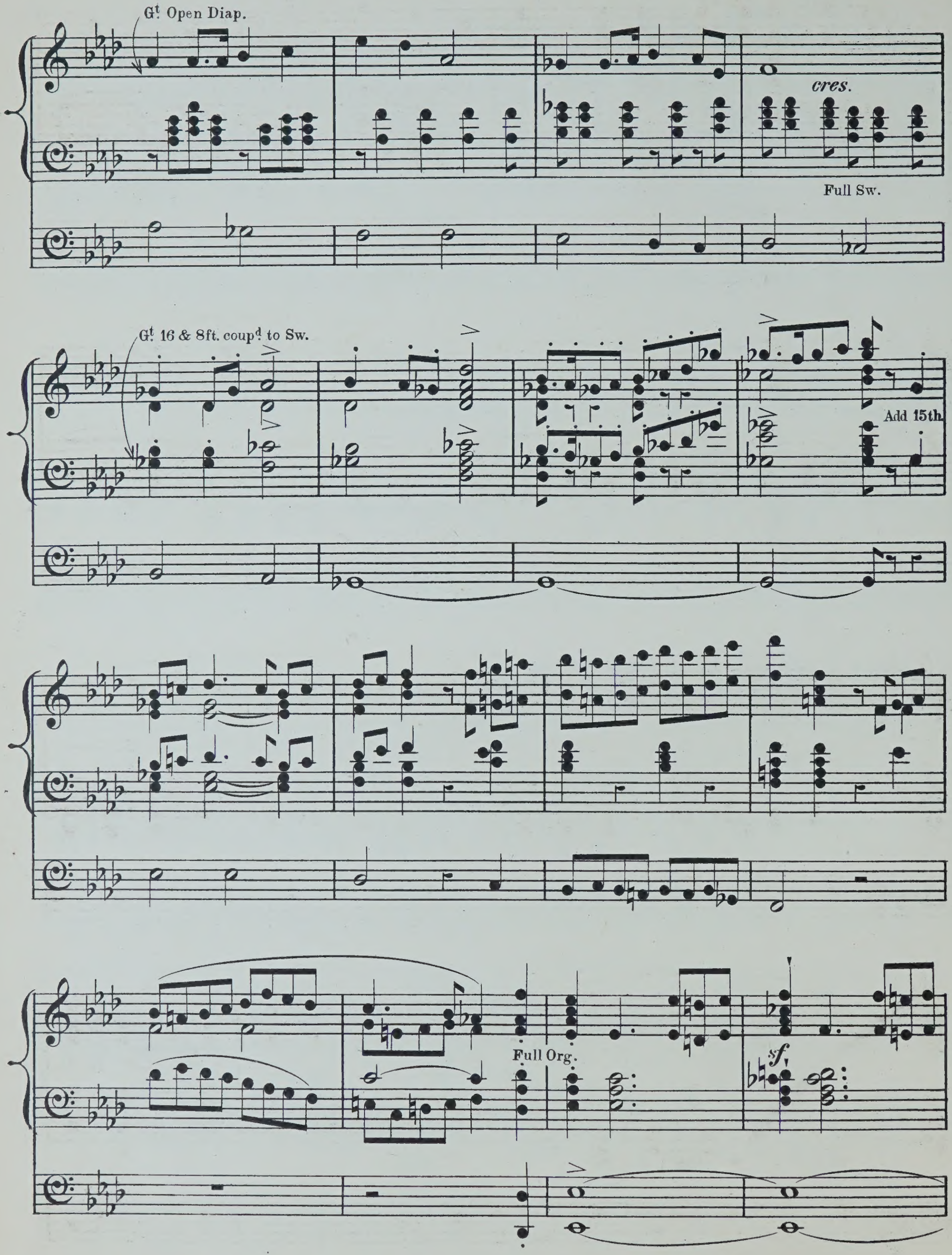

MANUAL.
PEDAL.
Full Org.
Sw.coupd
ff
8,16 & Reed.
Without
Gt Reeds.

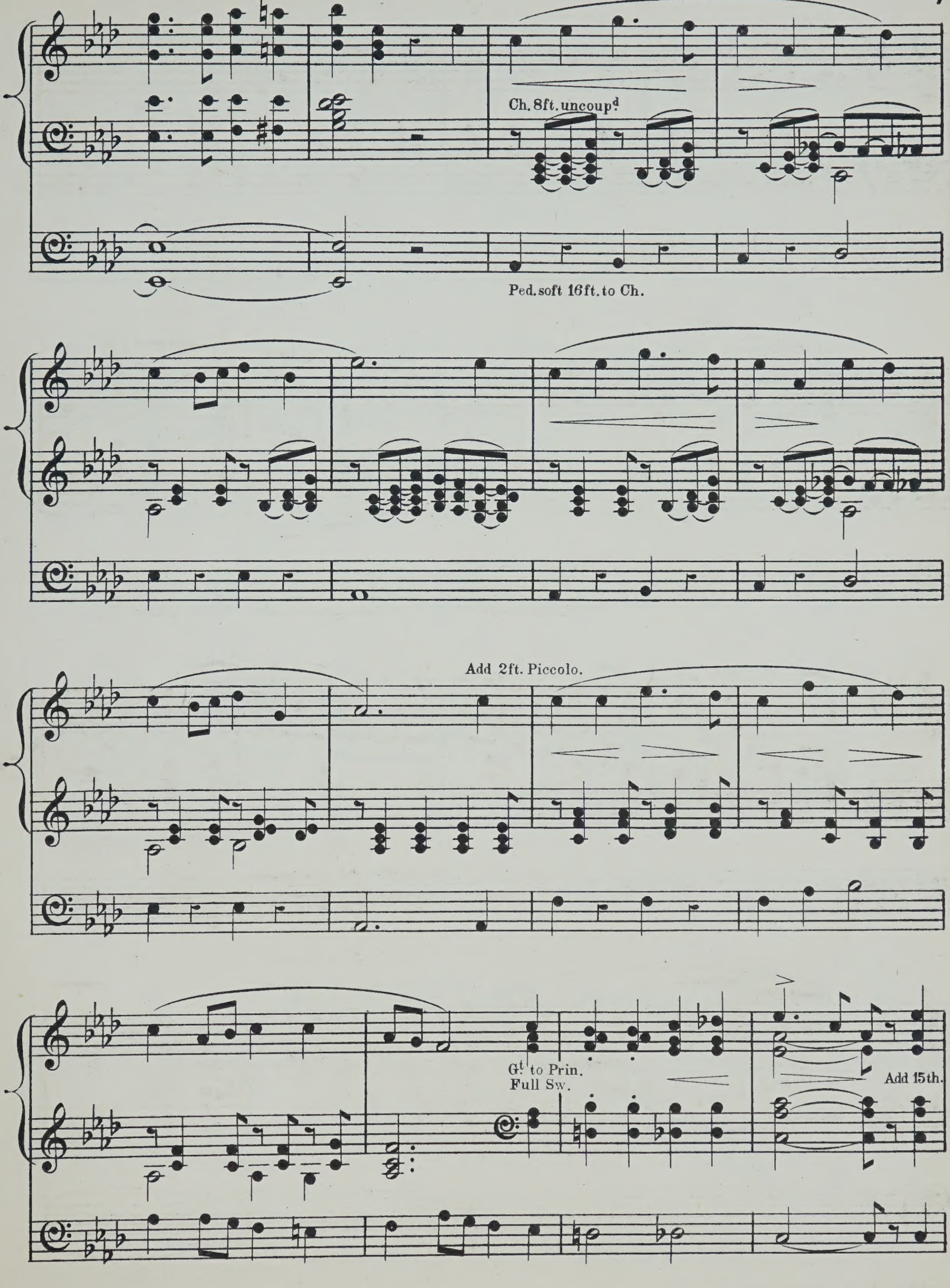

cres.
Add Reeds.

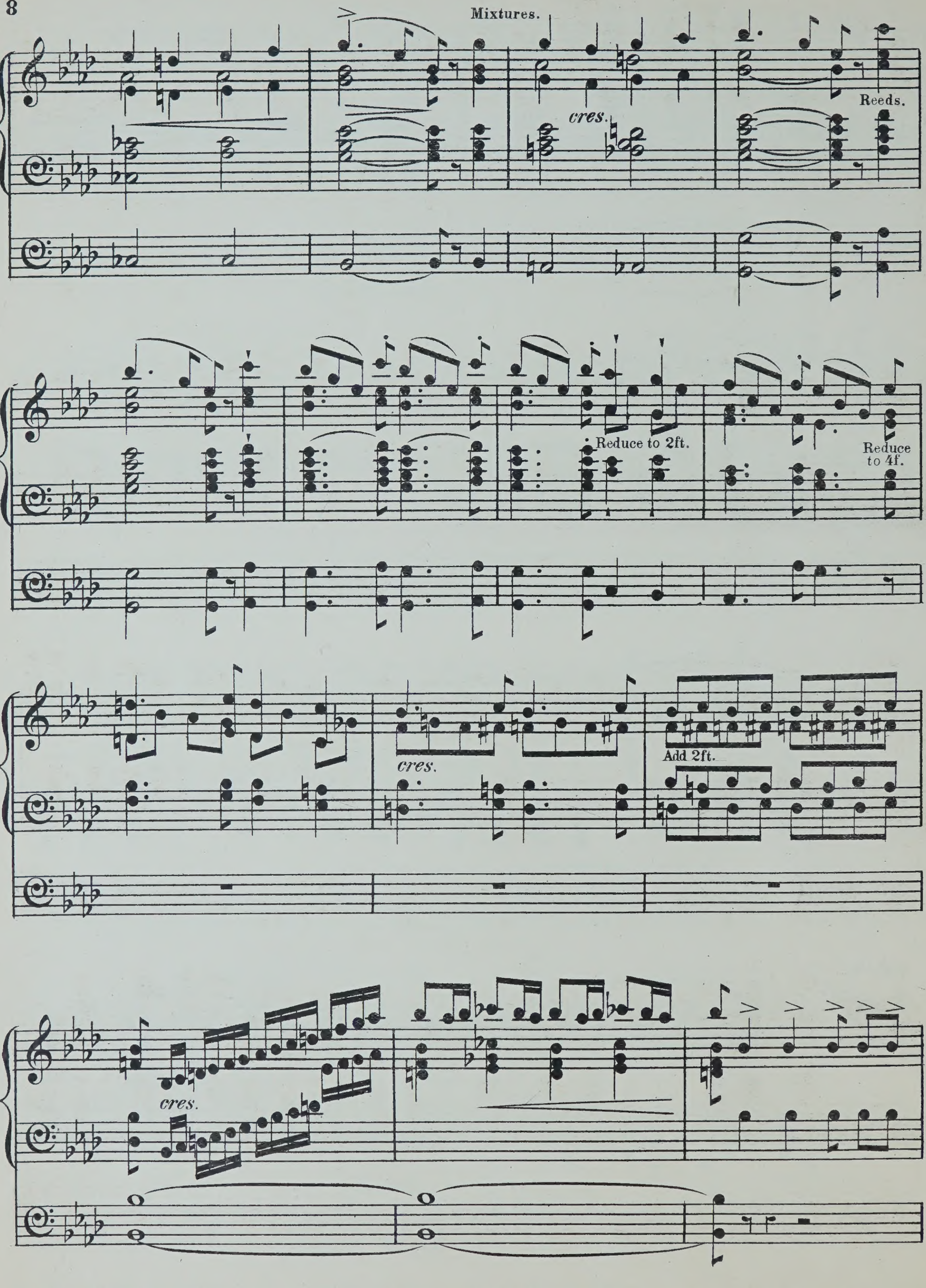

sf

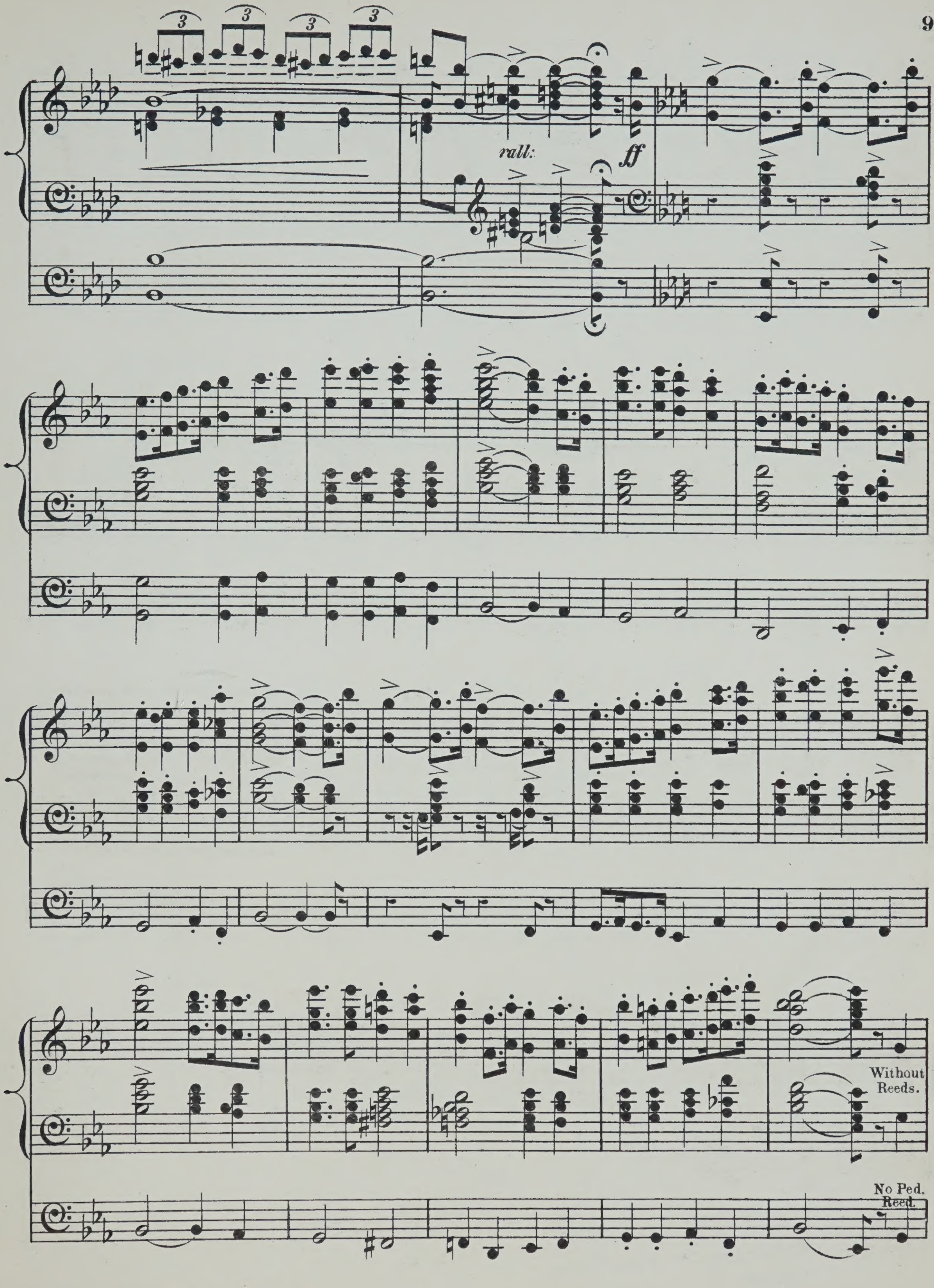
TRIO.

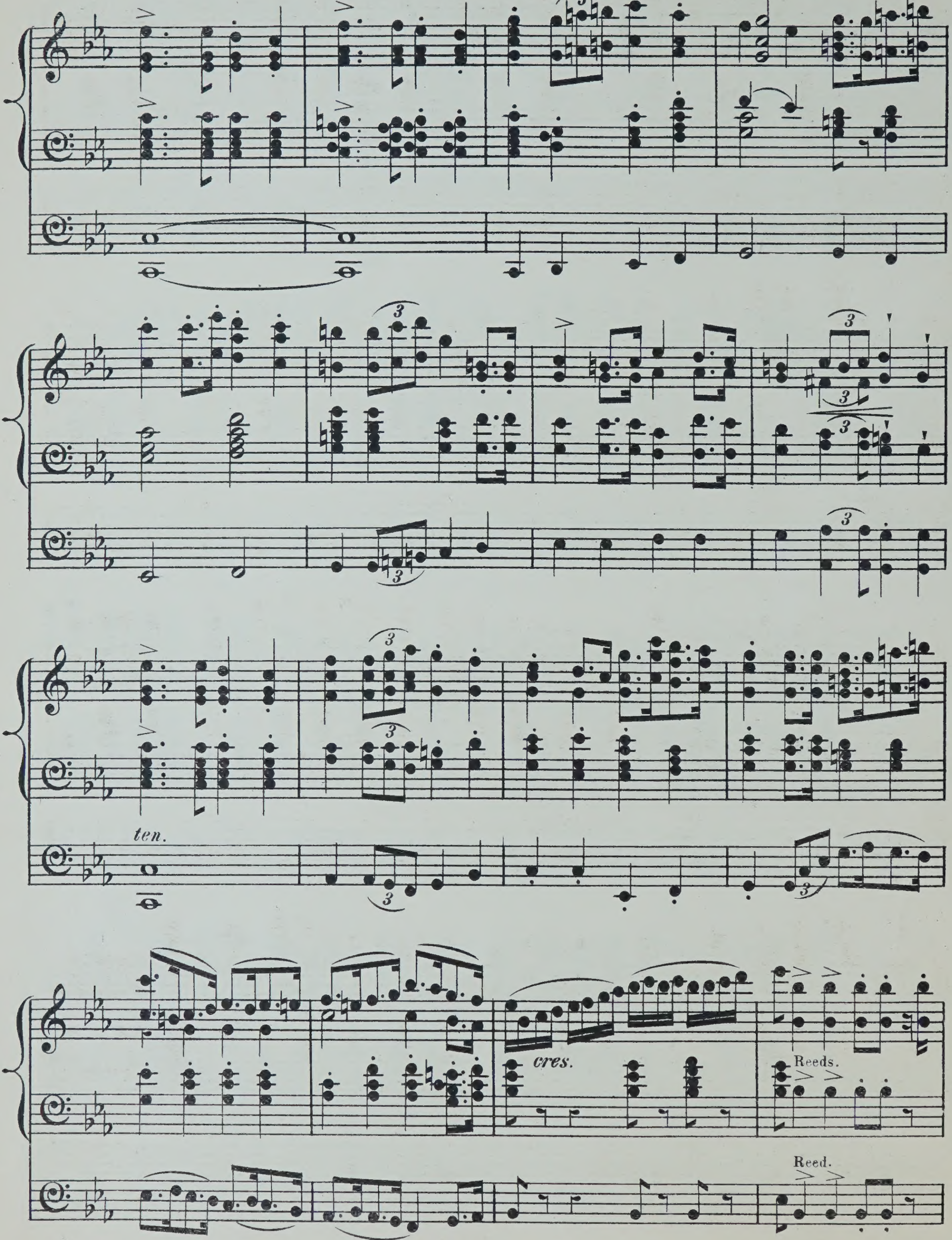

dolce
Ch.Clarinet & 8ft.Flute.
2nd time Add 2ft.
coupd to Sw.
Sw.to Oboe.
cres.
1º
Sw.
rall:
2º

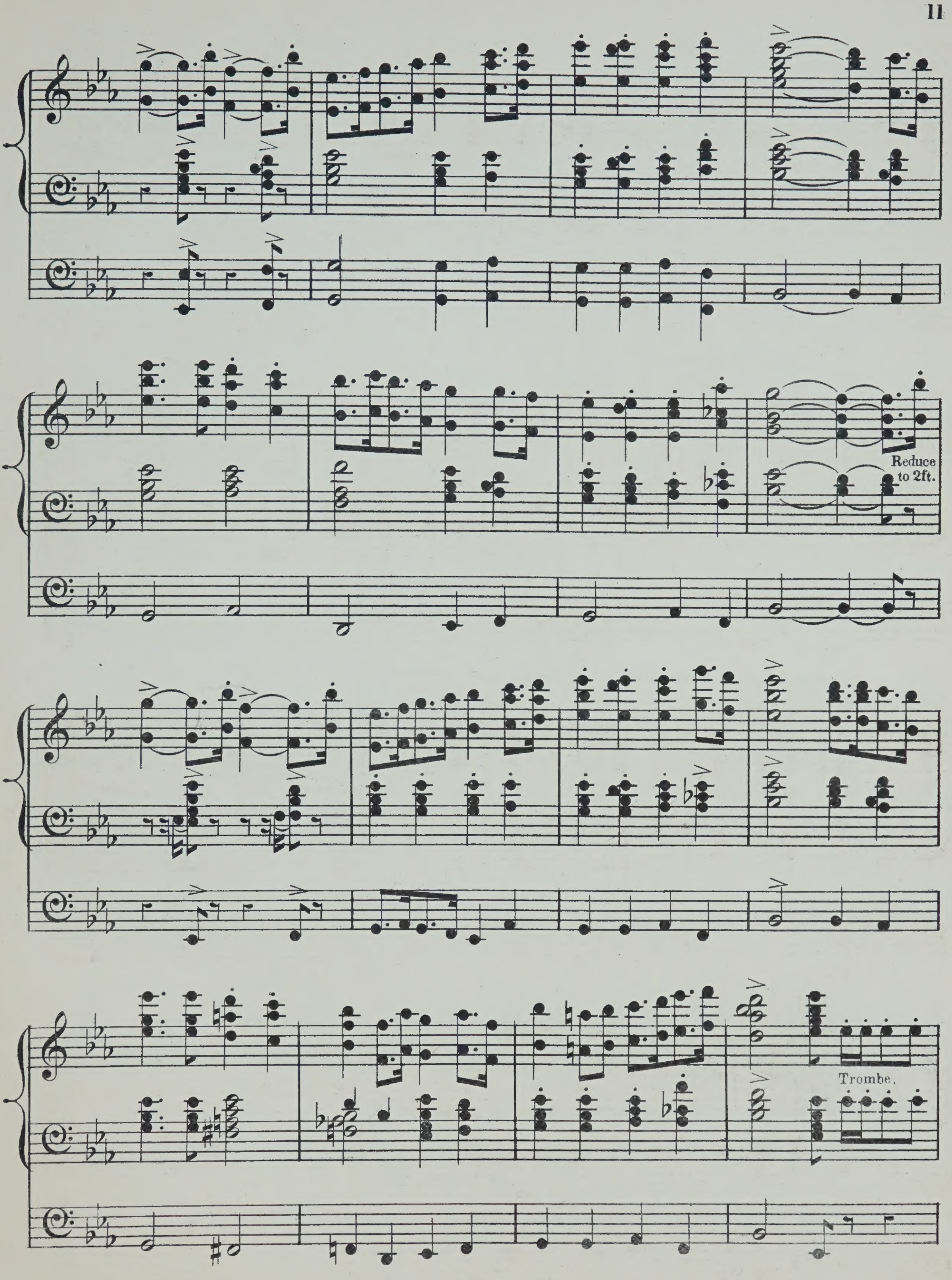

Gt. Open Diap.
cres.
Full Sw.
Gt. 16 & 8ft. coupd. to Sw.
Add 15th
Full Org.
sf

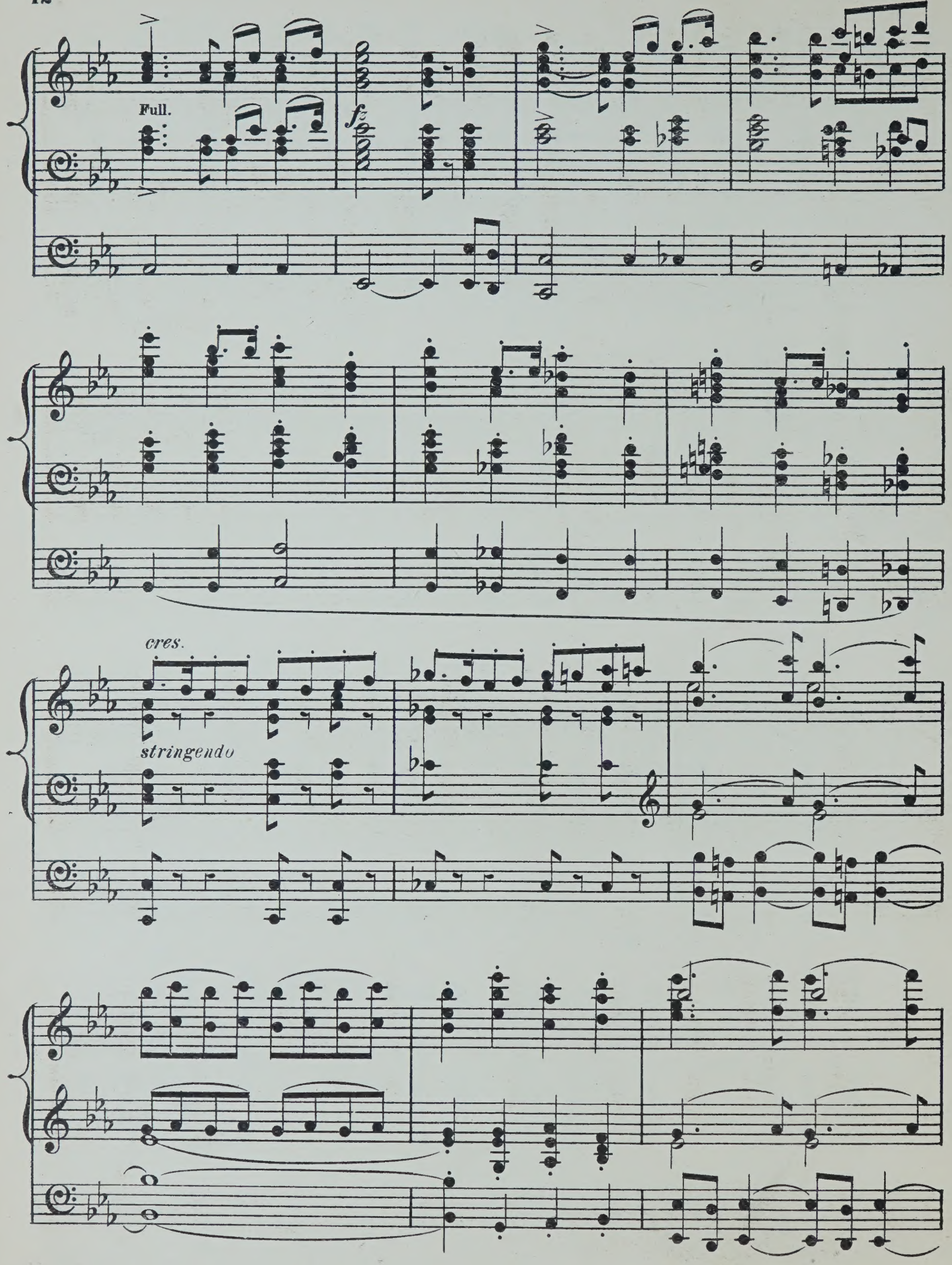

Ch. 8ft. uncoupd.
Ped. soft 16ft. to Ch.
Add 2ft. Piccolo.
Gt. to Prin.
Full Sw.
Add 15th.

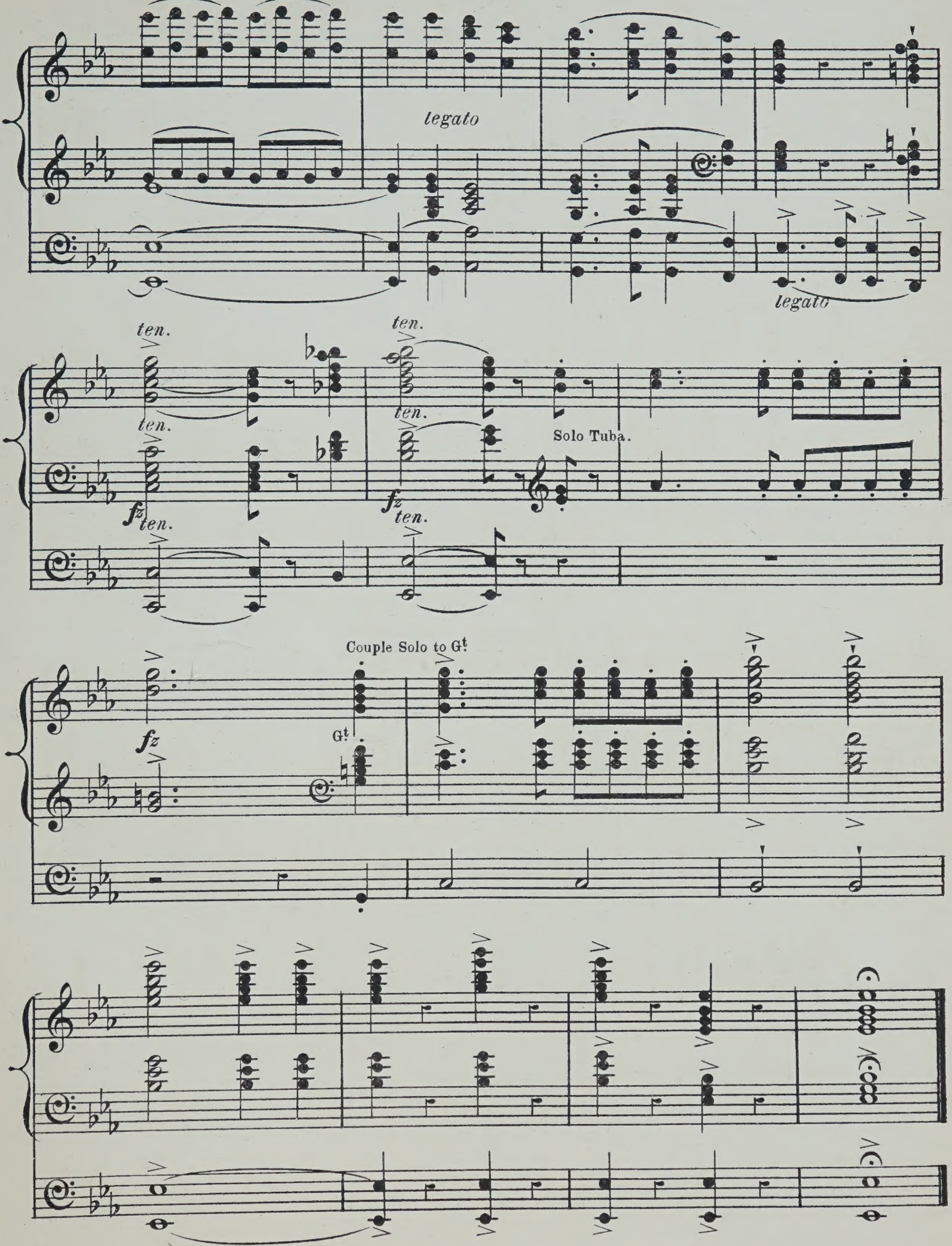

Mixtures.
cres.
Reeds.
Reduce to 2ft.
Reduce to 4f.
cres.
Add 2ft.
cres.


3
3
3
3
rall:
ff
Without Reeds.
No Ped. Reed.


ten.
cres.
Reeds.
Reed.


Reduce to 2ft.
Trombe.


Full.
f
cres.
stringendo


legato
legato
ten.
ten.
ten.
ten.
ten.
fz
fz
Solo Tuba.
Couple Solo to Gt.
Gt.
fz

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10. Adagio. (From a pianoforte sonata)	C. F. G. Schwencke	2	0
11. Allegro cantabile. (From First concerto)	Geminiani	1	0
12. Fugue in C	Kalkbrenner	2	0
13. Andante and variations (From a pianoforte sonata)	J. Woelfl	2	6
14. Alla marcia (Gerusalemme liberata)	Righini	1	0
15. Andante. (The quail call)	Kalkbrenner	2	0
16. Fugue in E minor	Jacob Kirkman	2	0
17. Andante in A	C. F. Abel	1	0
18. Allegro in D	Kalkbrenner	2	0
19. Duetto. (Lieder ohne Worte, No. 18)	Mendelssohn	2	0
20 Fuga in F	J. C. Kellner	2	0
21. Adagio. (From Harpsichord sonata)	J. Kozeluch	2	0
22. Allemande and Fugue	Jacob Kirkman	2	0
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BATISTE, EDOUARD.

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2. Andante	2	0

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Second grand offertoire in C	5	0
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4. Coronation March (Prophète)	Meyerbeer	2	0
5. Marche funèbre	P. von Tugginer	2	0

FAREBROTHER, BERNARD.

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Andante cantabile	2	6

FRICKER, JAMES F.

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HEWLETT, T.

	s.	d.
Introduction, offertoire, and fugue	4	0
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Third offertoire	4	0

JONES, T. H.

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Gratias agimus tibi	Pergolesi		
Slow movement adapted from	Haydn		
3. Cantabile movement	T. Kilner	3	0
Adagio from sonate pathétique	Beethoven		
Pastoral Symphony (Messiah)	Händel		
4. Festival march	T. Kilner	3	0
Gloria in excelsis	Pergolesi		
5. Funeral march	T. Kilner	3	0
Gloria in excelsis (12th Mass)	Mozart		
6. Let the bright seraphim	Händel	3	0
Larghetto in E flat	T. Kilner		
7. Andante sostenuto	T. Kilner	3	0
Agnus Dei (1st mass)	Mozart		
8. Slow movement in G	T. Kilner	3	0
I will extol Thee, O God	T. Kilner		
Andante cantabile	T. Kilner		
9. Bridal march	T. Kilner	3	0
Andante from 2nd symphony	Mozart		
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Andante from sonata in G	Beethoven		
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17. Processional march	T. Kilner	3	0
Andante grazioso	T. Kilner		
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Two four-part melodies for diapasons	T. Kilner		
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19. Andante molto moderato	T. Kilner	3	0
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20. Andante maestoso	T. Kilner	3	0
Andantino cantabile	T. Kilner		
21. Andantino tranquillo	T. Kilner	3	0
Andante cantabile	T. Kilner		
22. Triumphal march	T. Kilner	3	0
Andante cantabile	T. Kilner		

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2. In C. | 5. In E.
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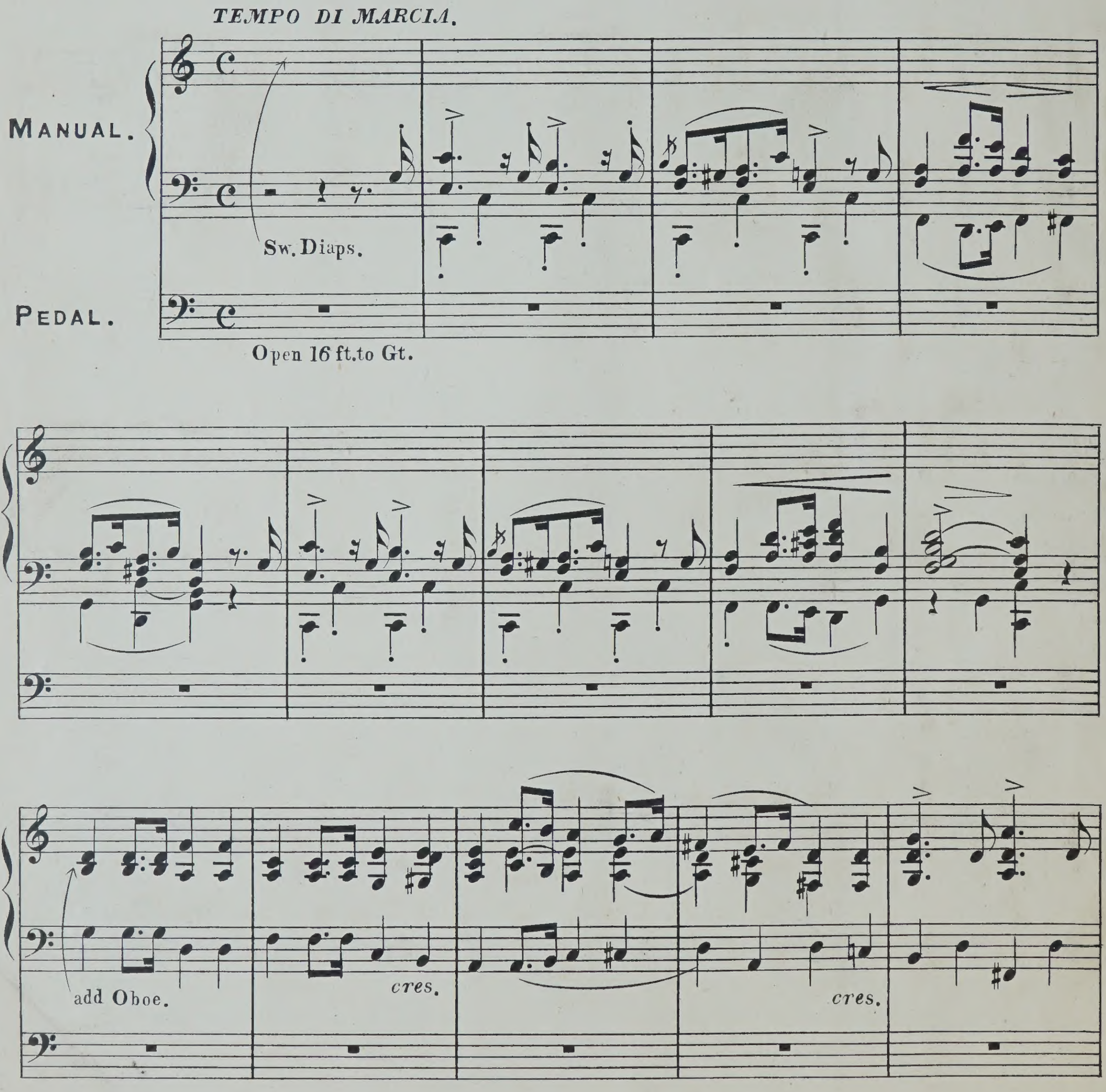
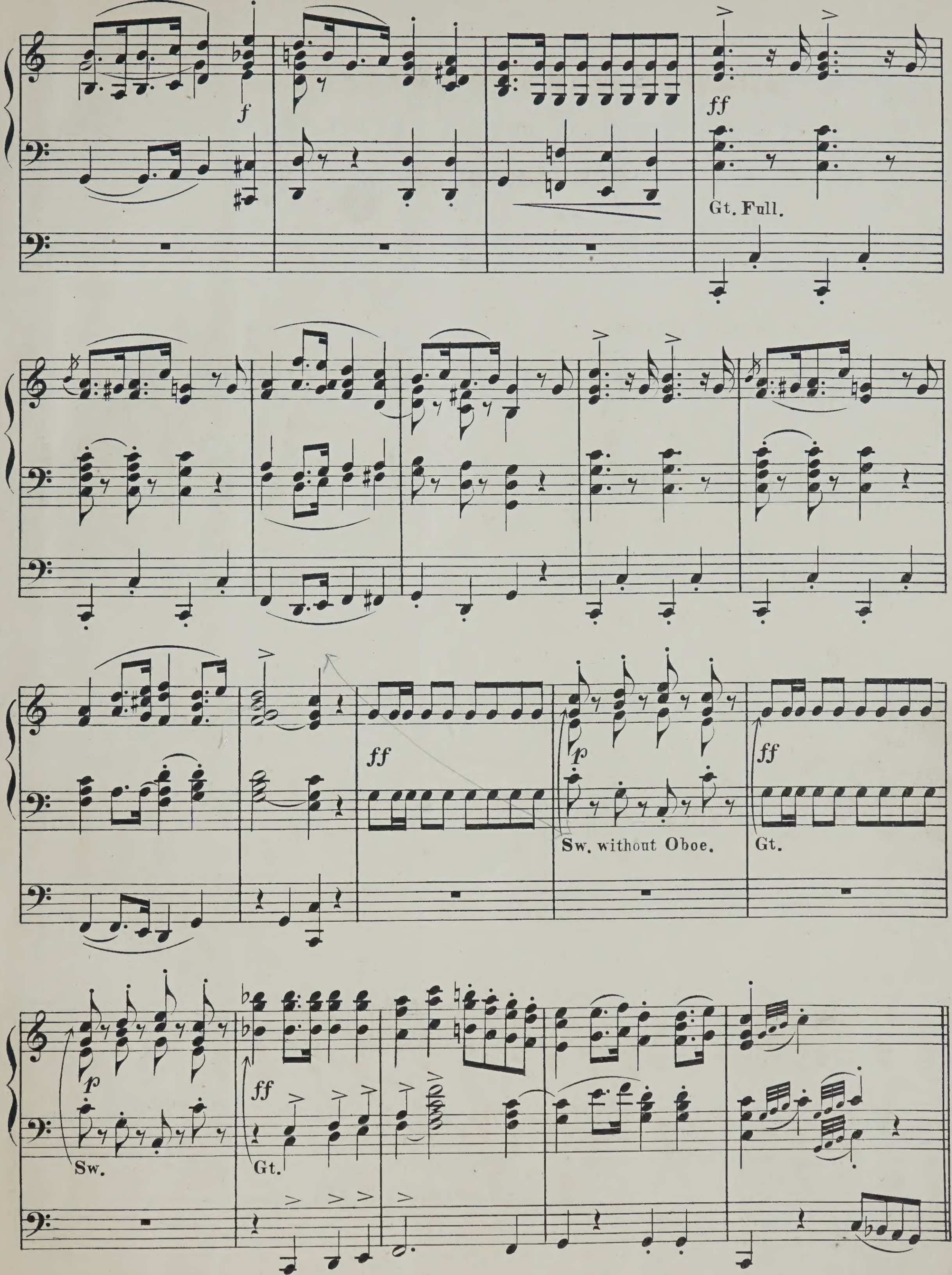
GRANDE MARCHE IMPERIAL.

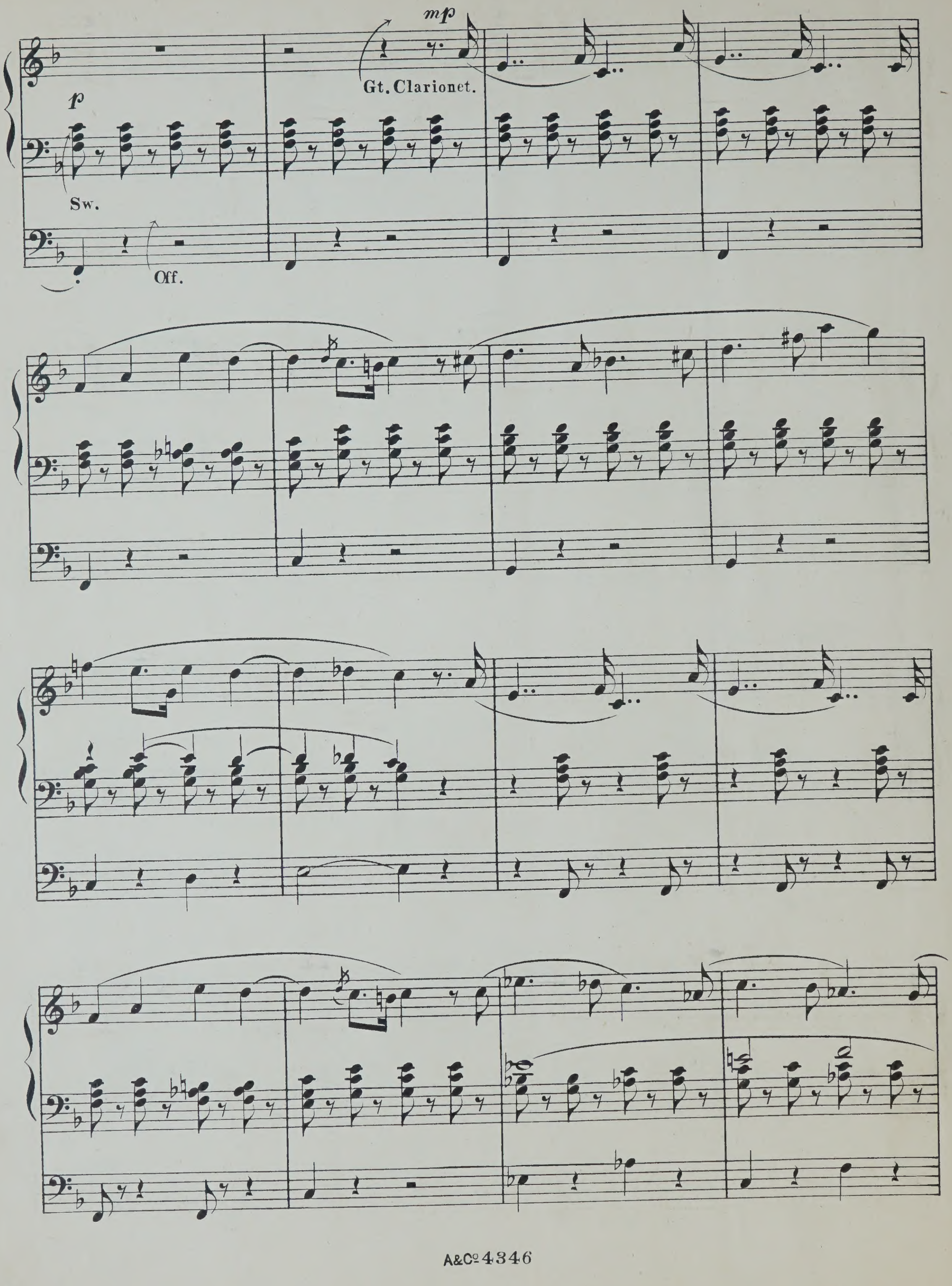
BY

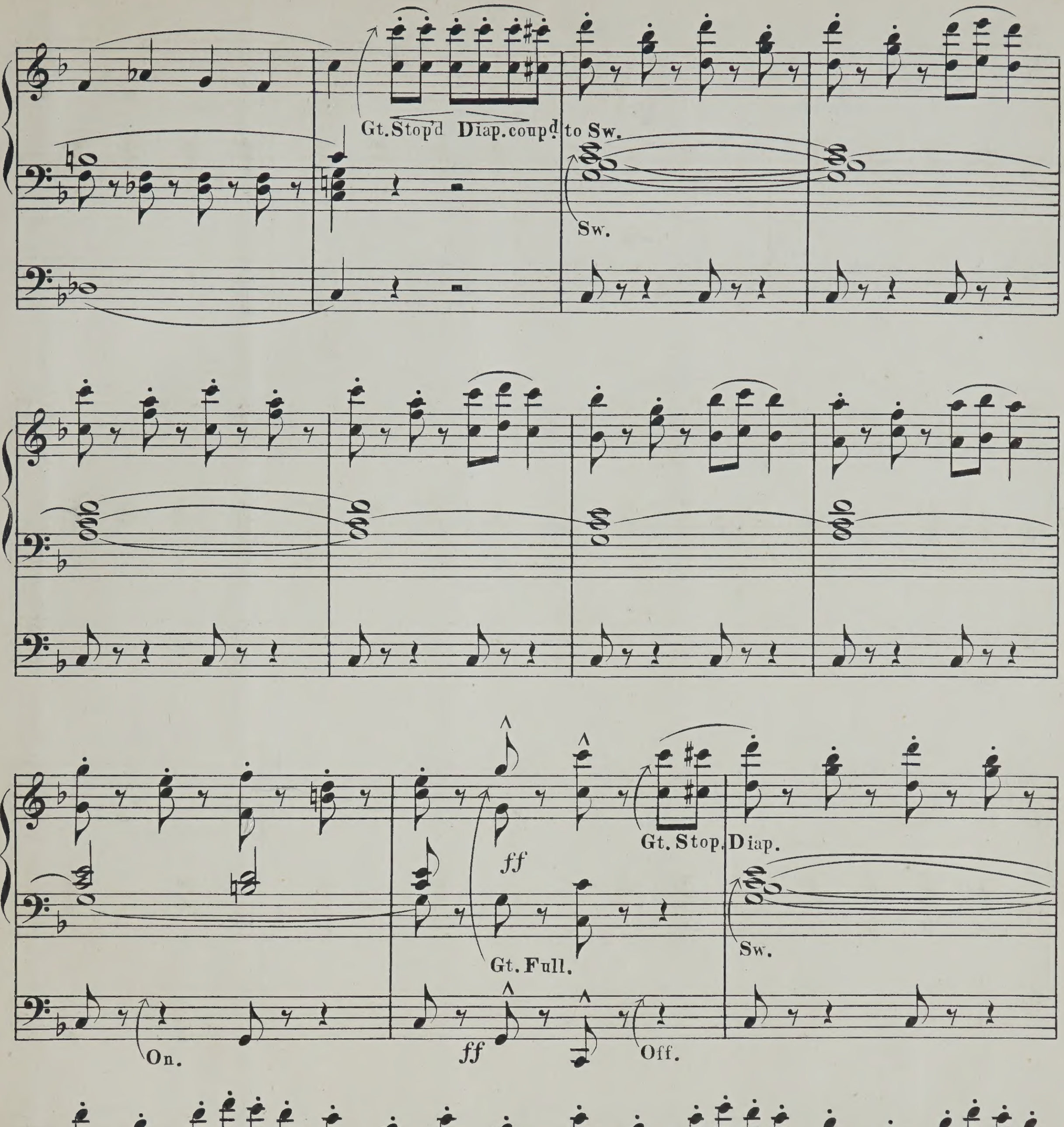
EDOUARD DORN.

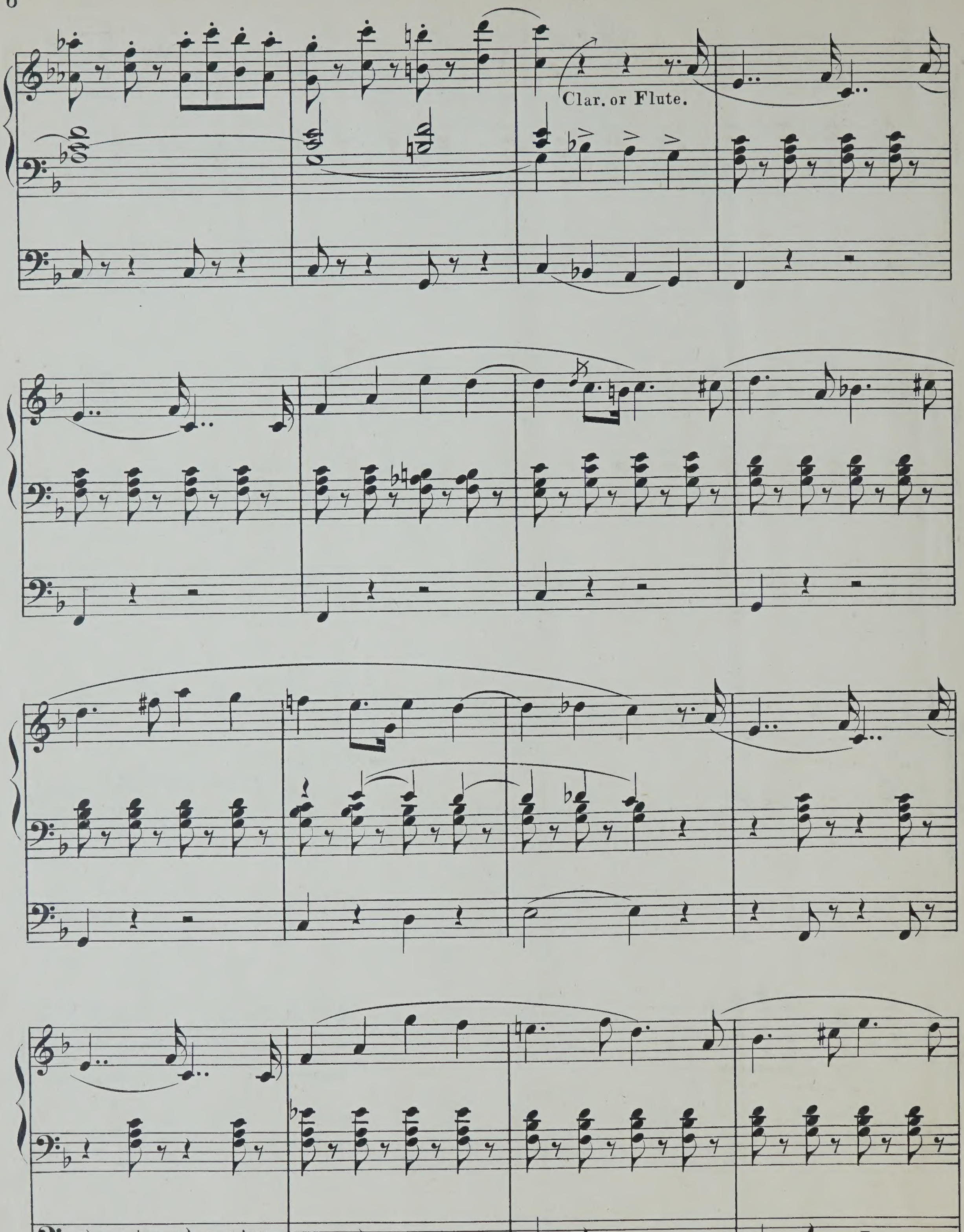
Arranged by **W. WESTBROOK.**

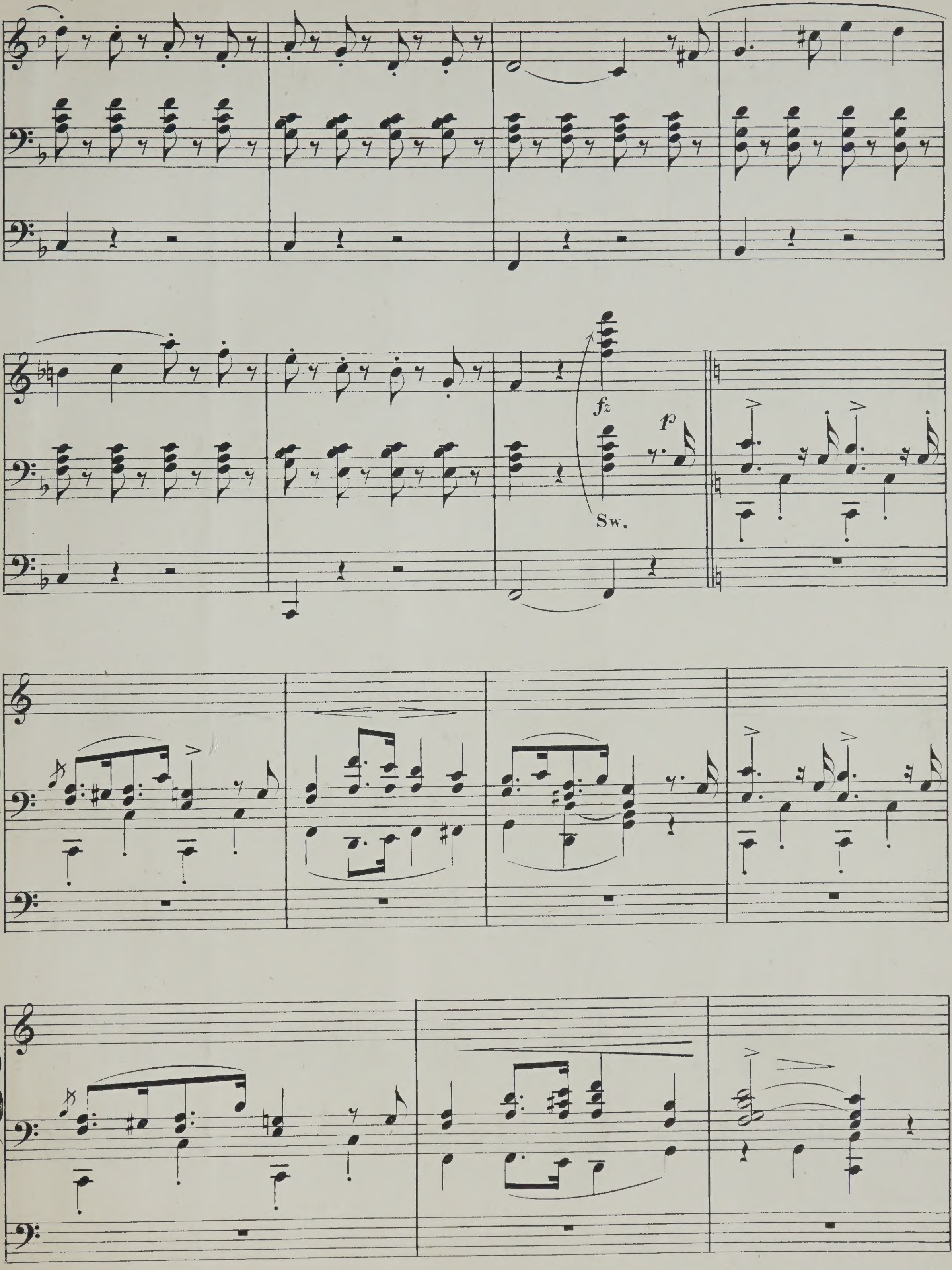

TEMPO DI MARCIA.
Manual.
Pedal.
Sw. Diaps.
Open 16 ft. to Gt.
add Oboe.
cres.
cres.

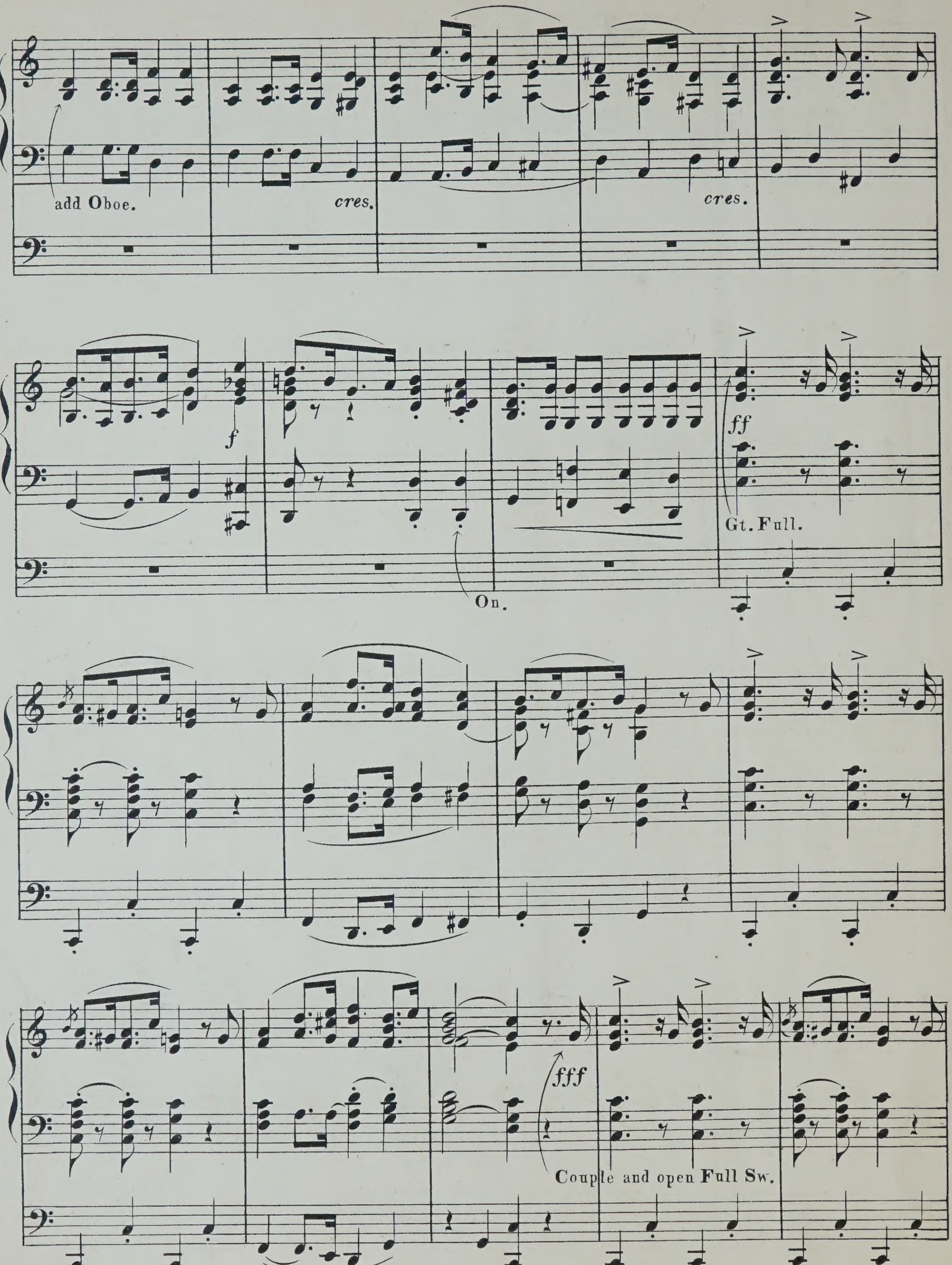

f
ff
Gt. Full.
ff
p
Sw. without Oboe.
ff
Gt.
p
Sw.
ff
Gt.

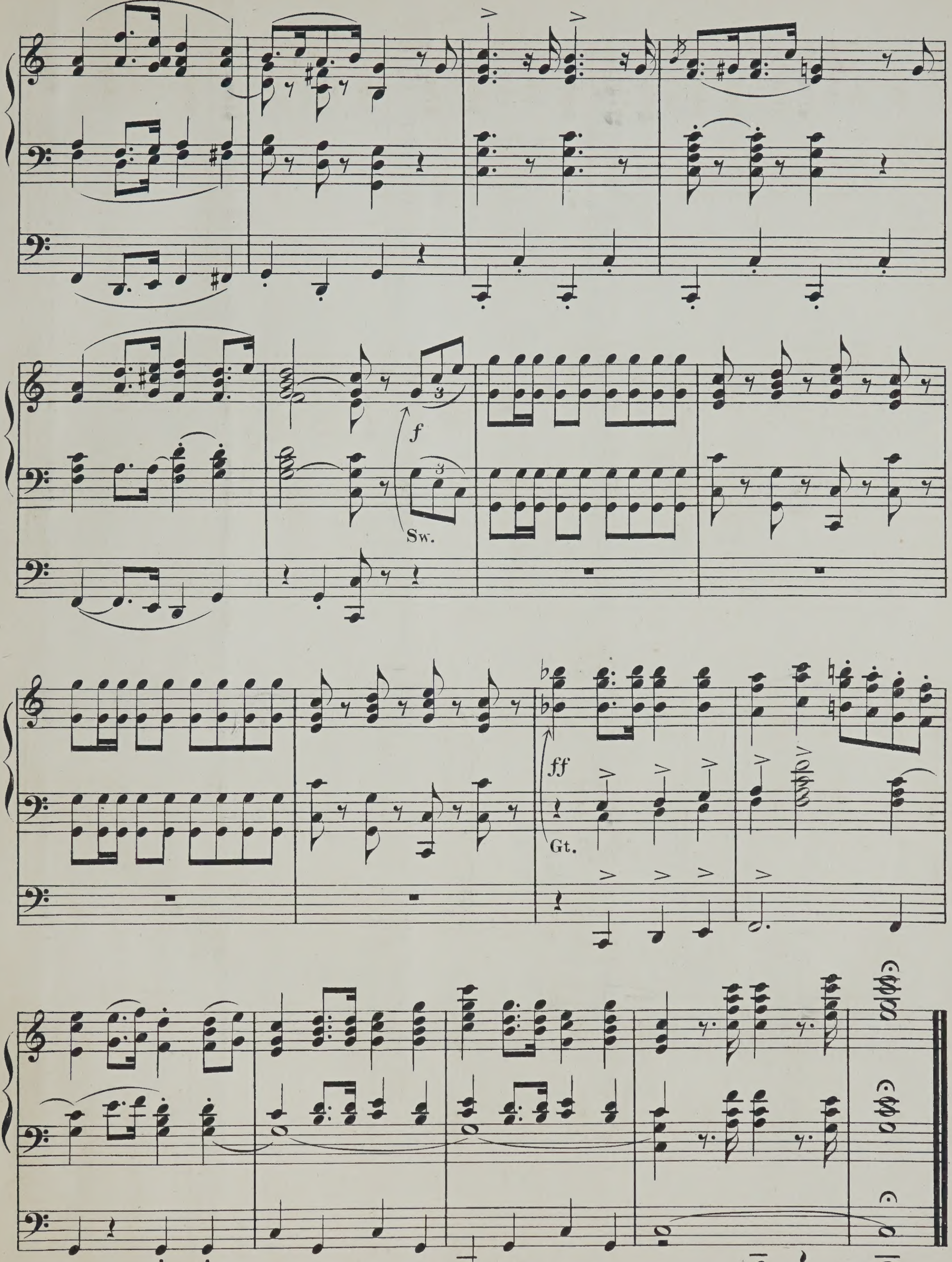

mp
Gt. Clarionet.
p
Sw.
Off.


Gt. Stop'd Diap. coupd. to Sw.
Sw.
On.
ff
Gt. Full.
ff
Off.
Gt. Stop. Diap.
Sw.


Clar. or Flute.


fz
p
Sw.


add Oboe.
cres.
cres.
f
ff
Gt. Full.
On.
fff
Couple and open Full Sw.


f
3
3
Sw.
ff
Gt.

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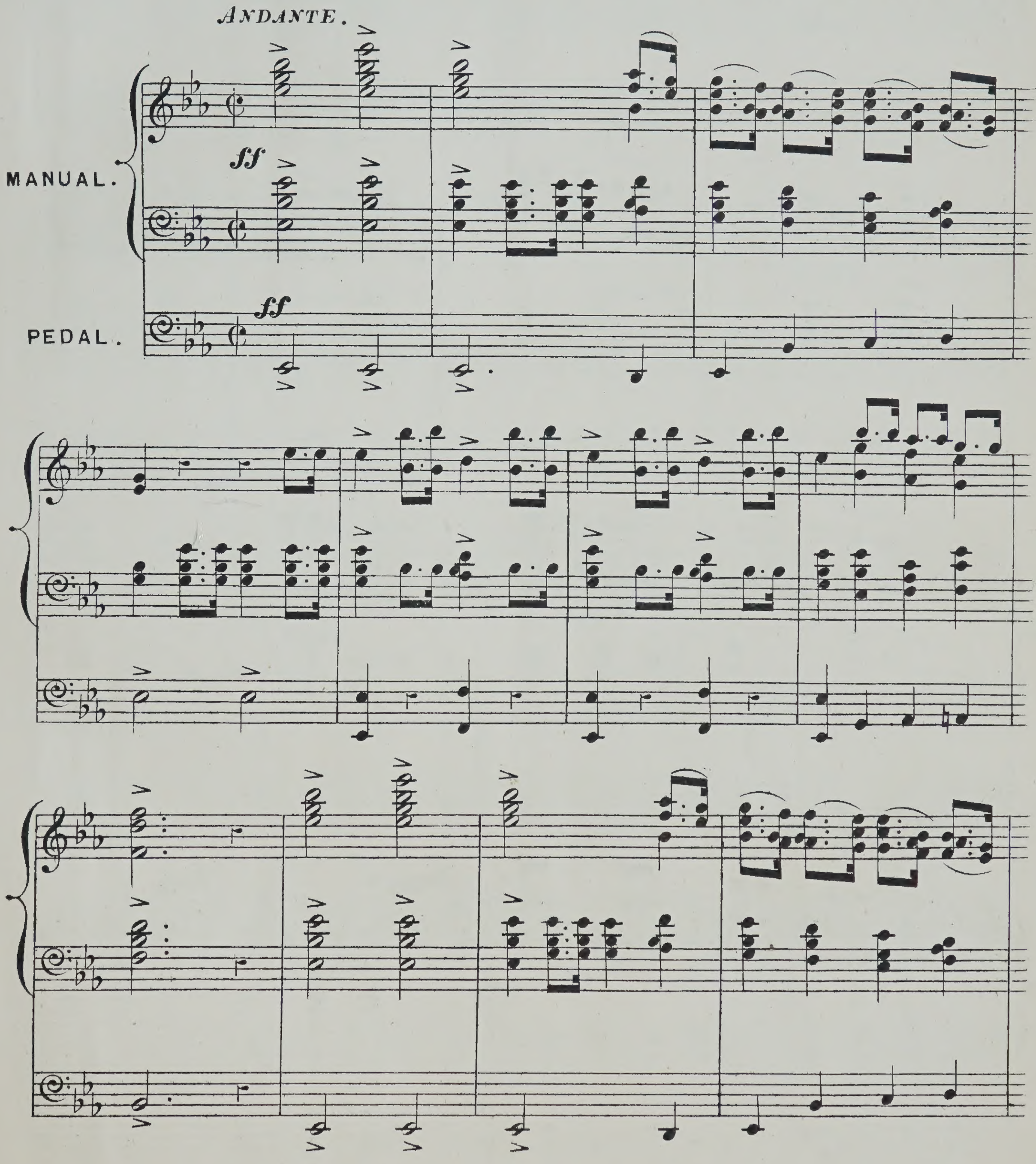
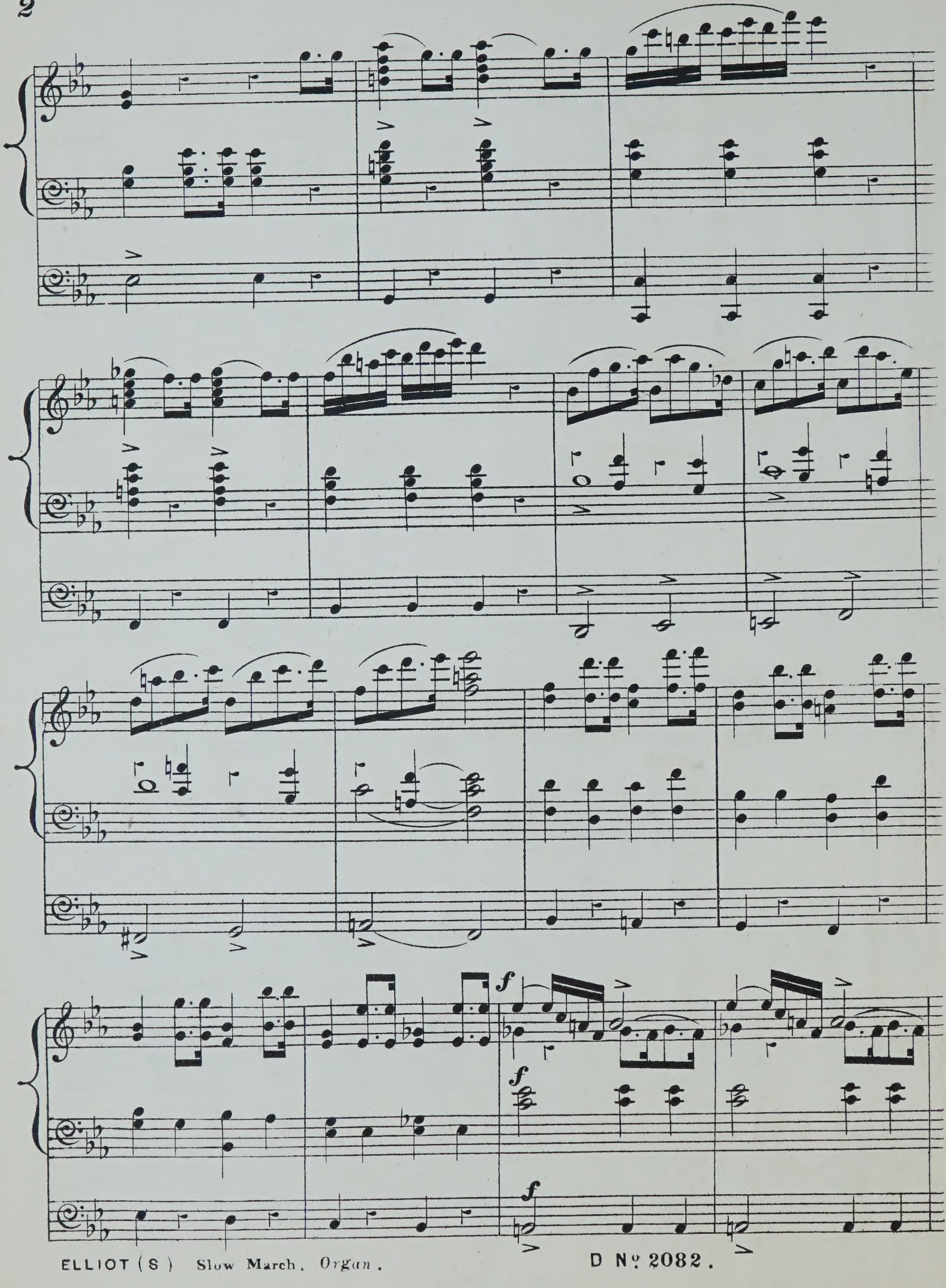
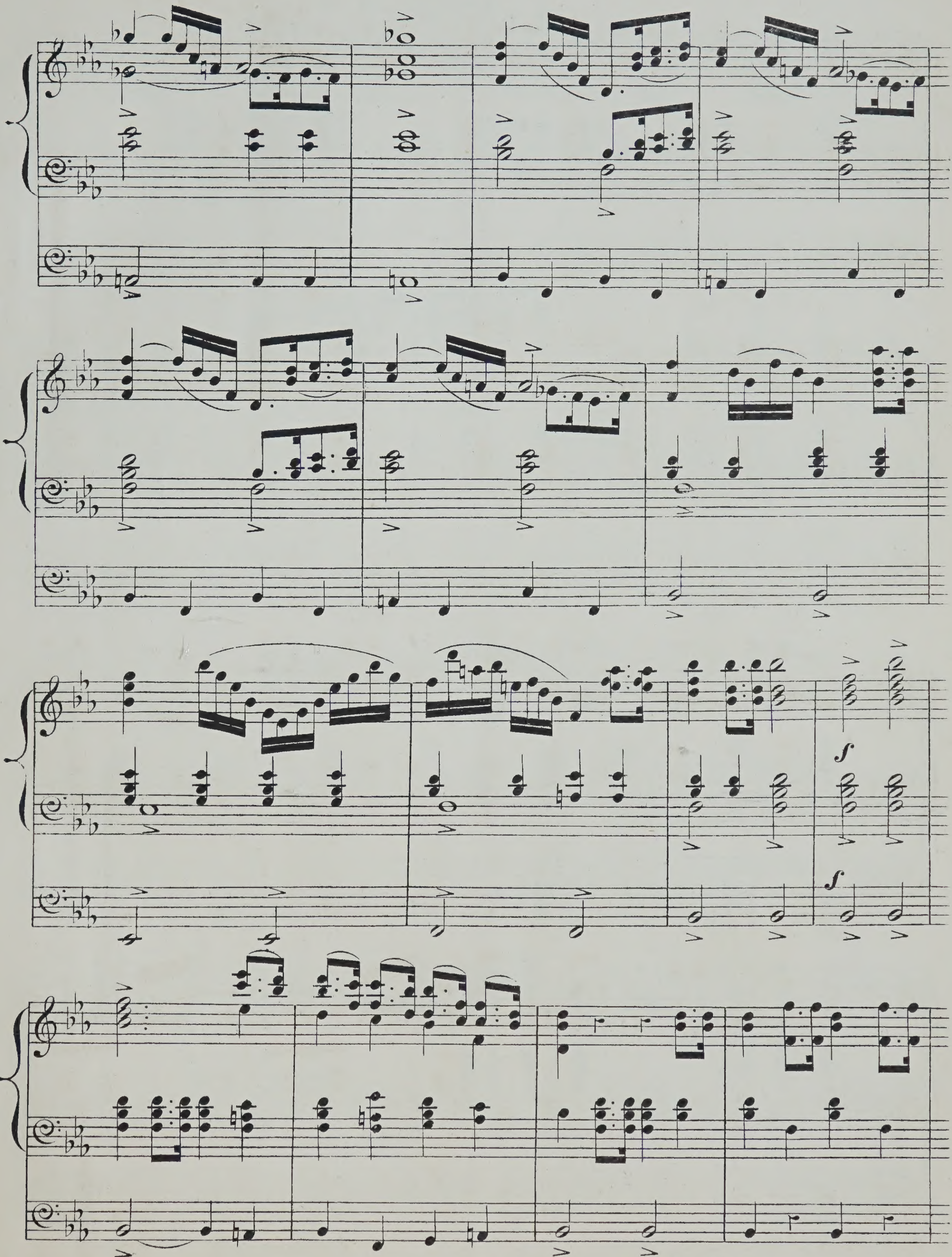
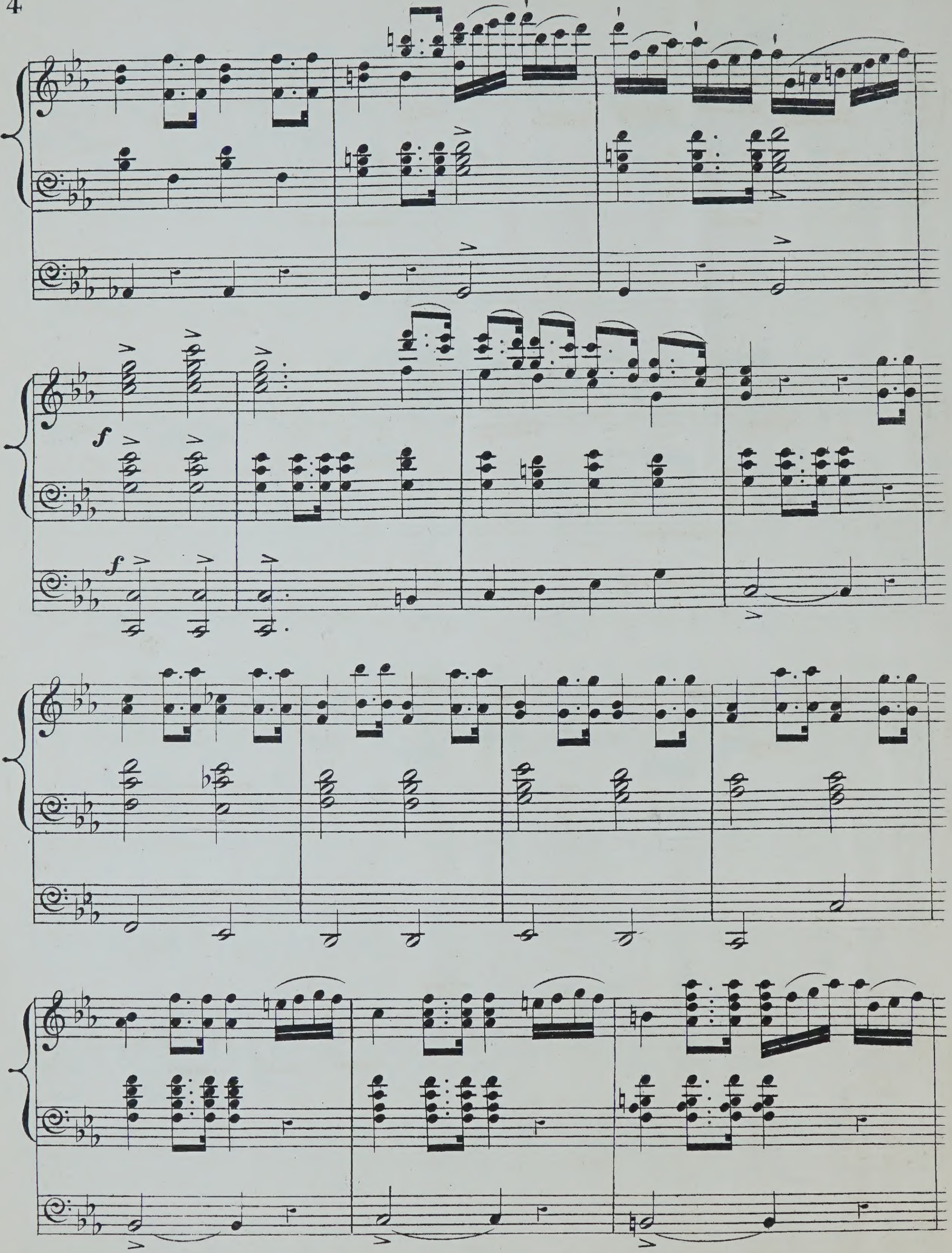
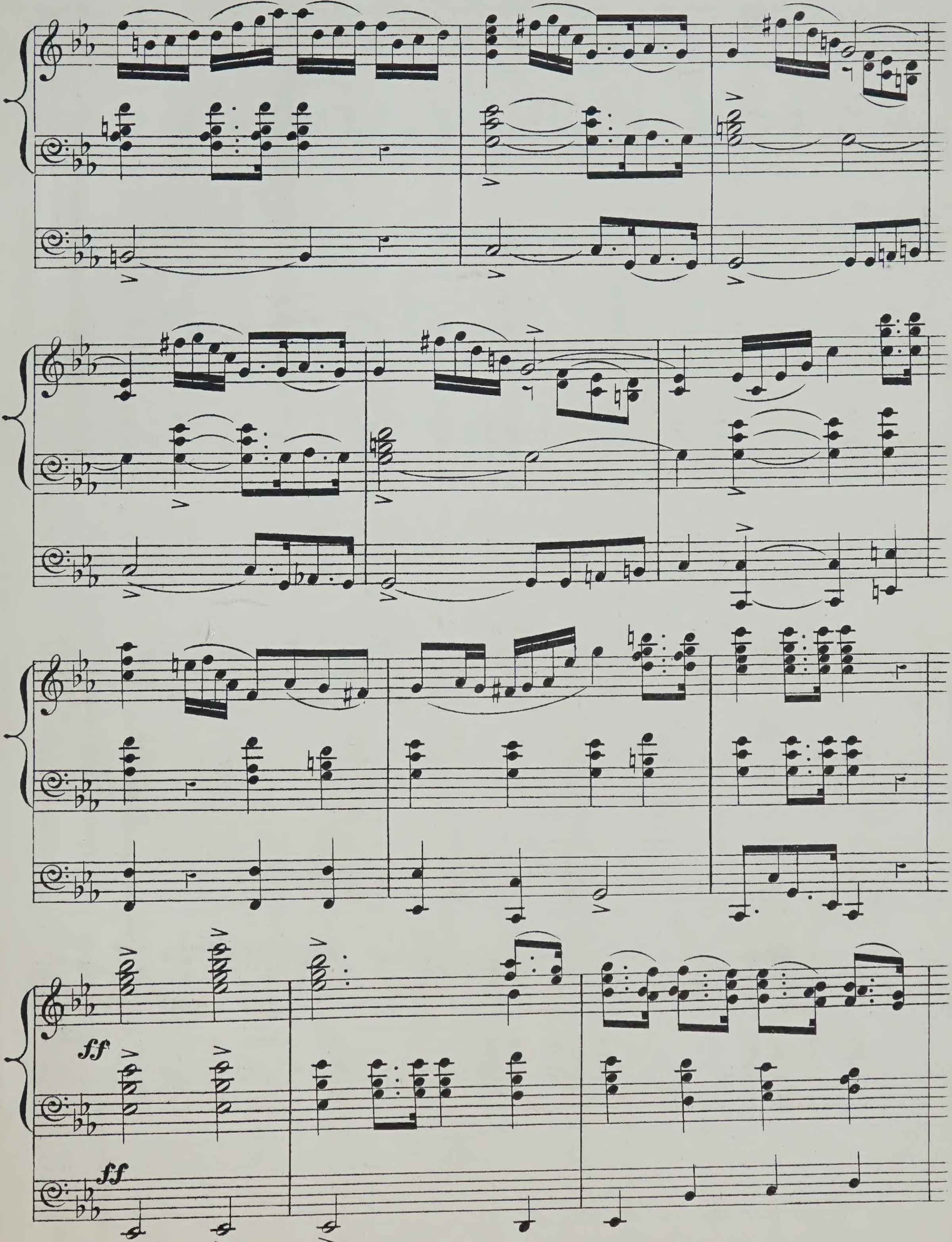
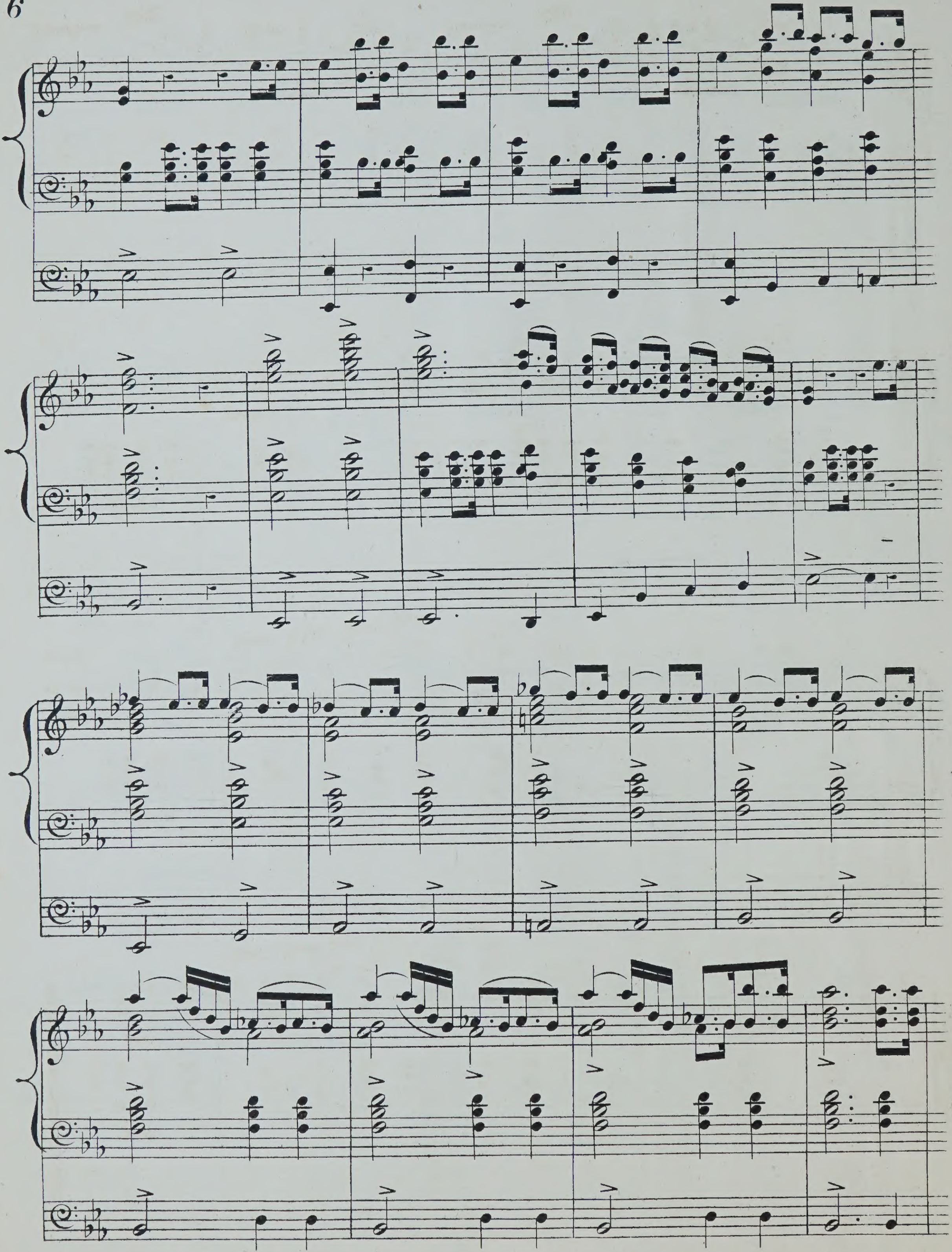

ANDANTE.
MANUAL.
PEDAL.
ff
ff

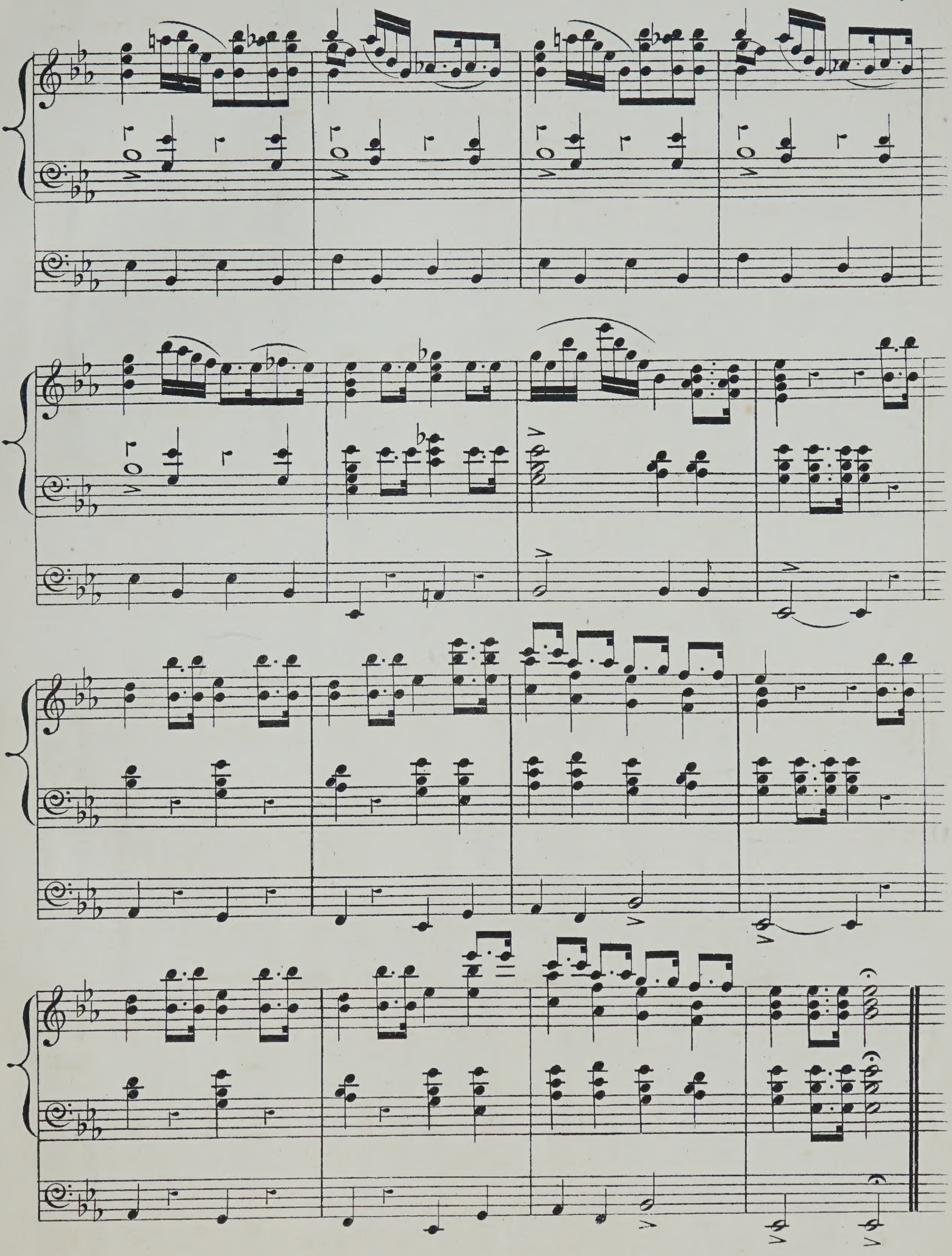

f
f
f


f
f


f
f


ff
ff



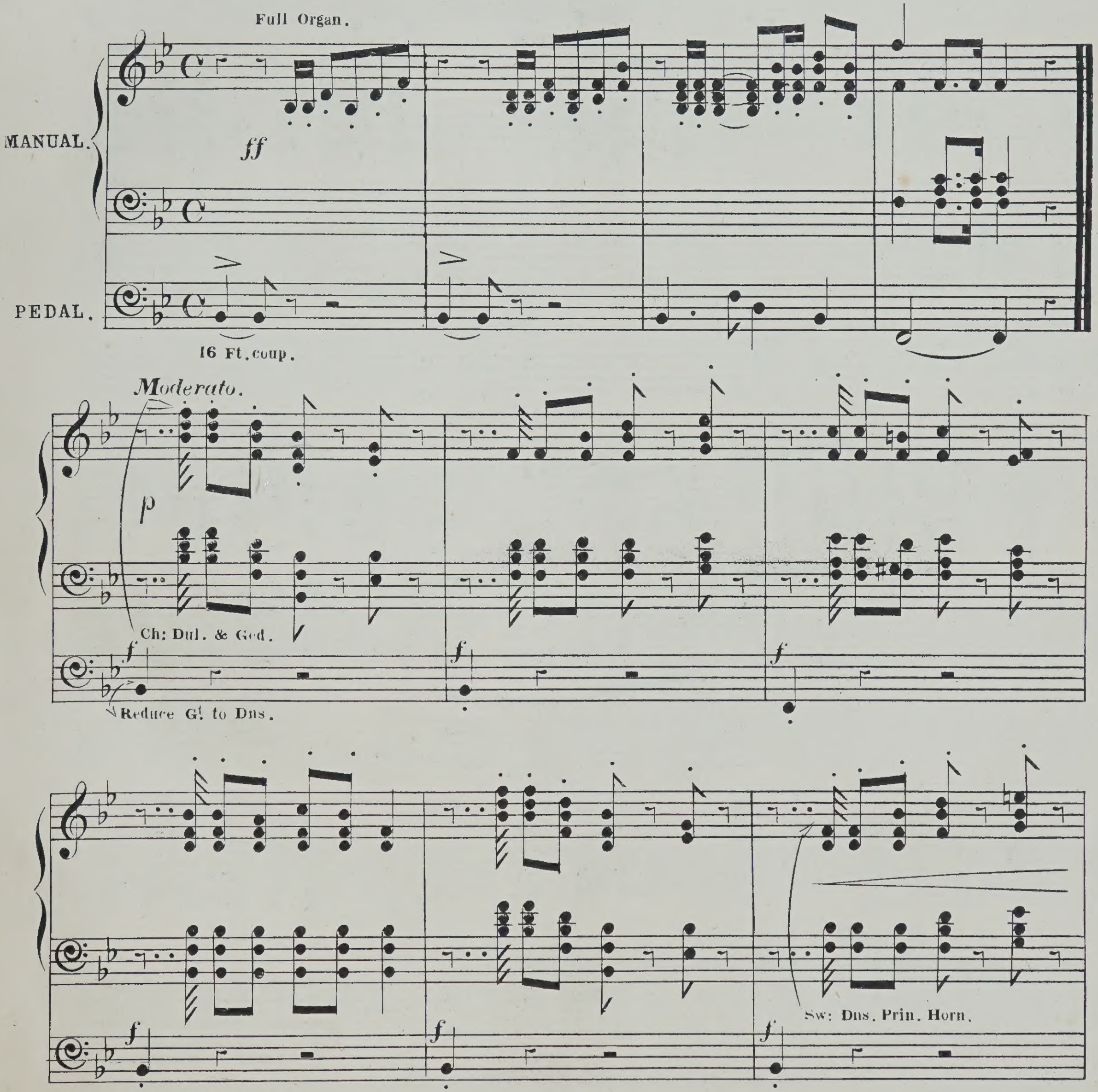


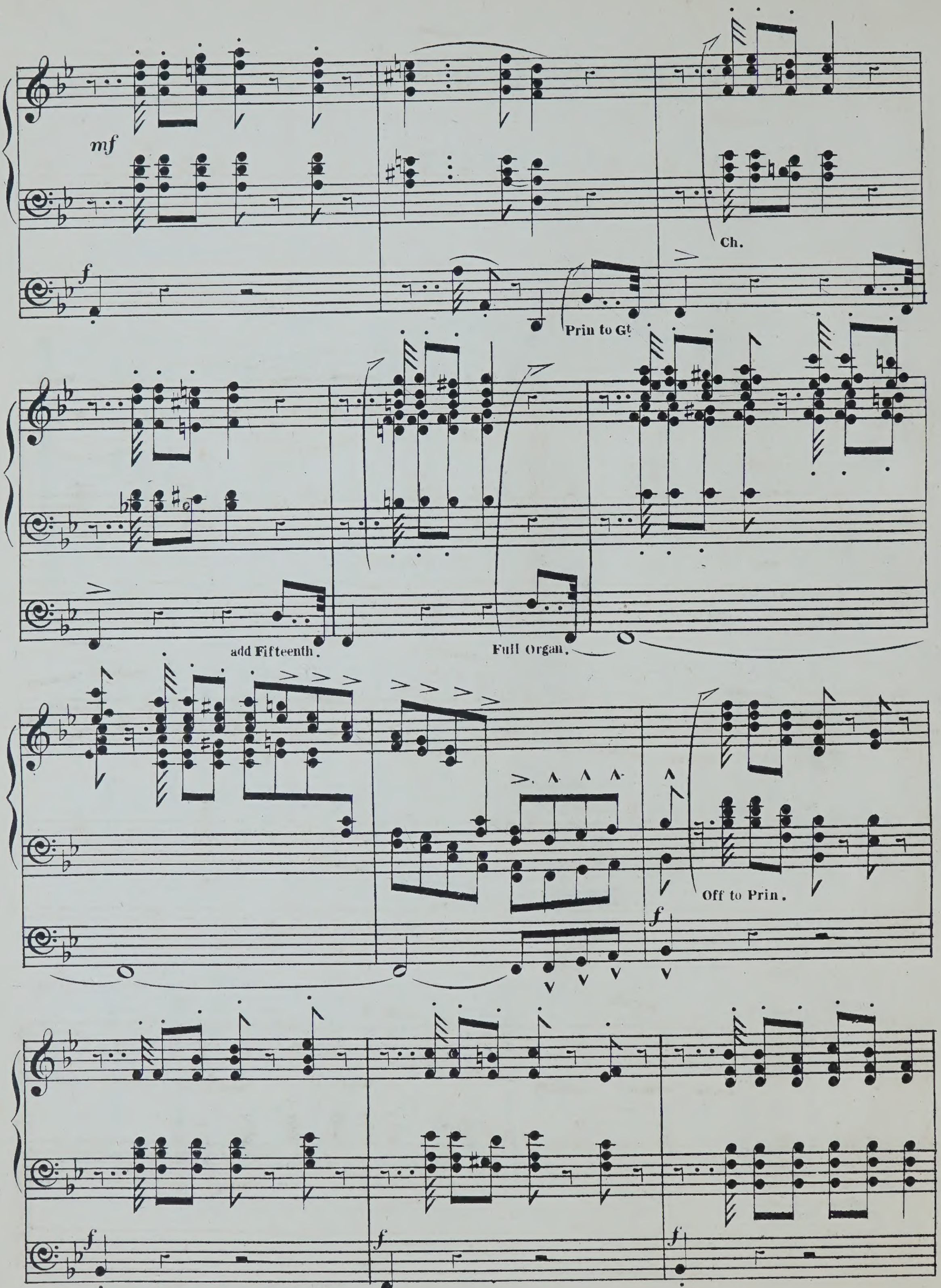
GRAND MARCH IN B FLAT.

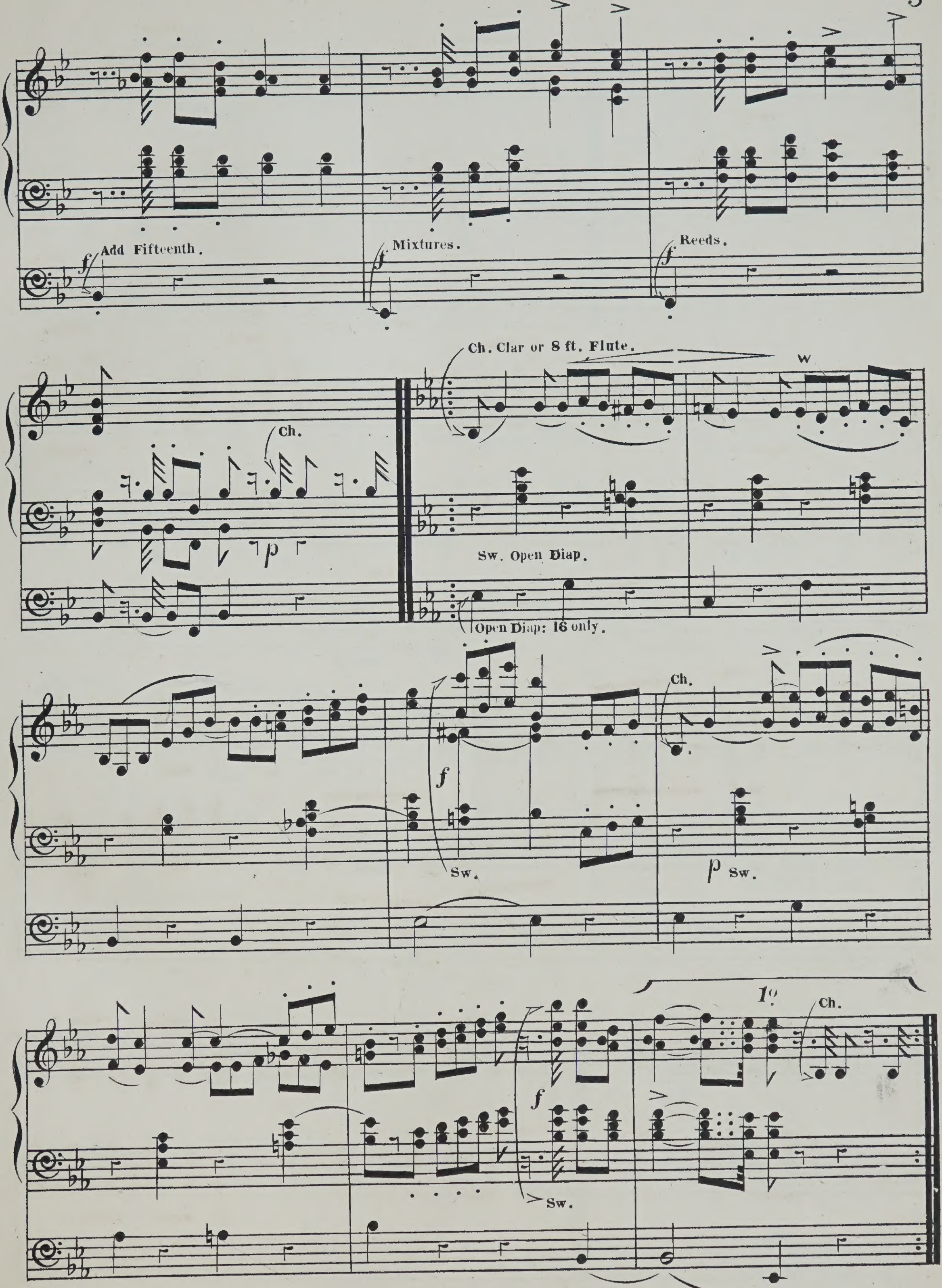
A. ERGMANN.

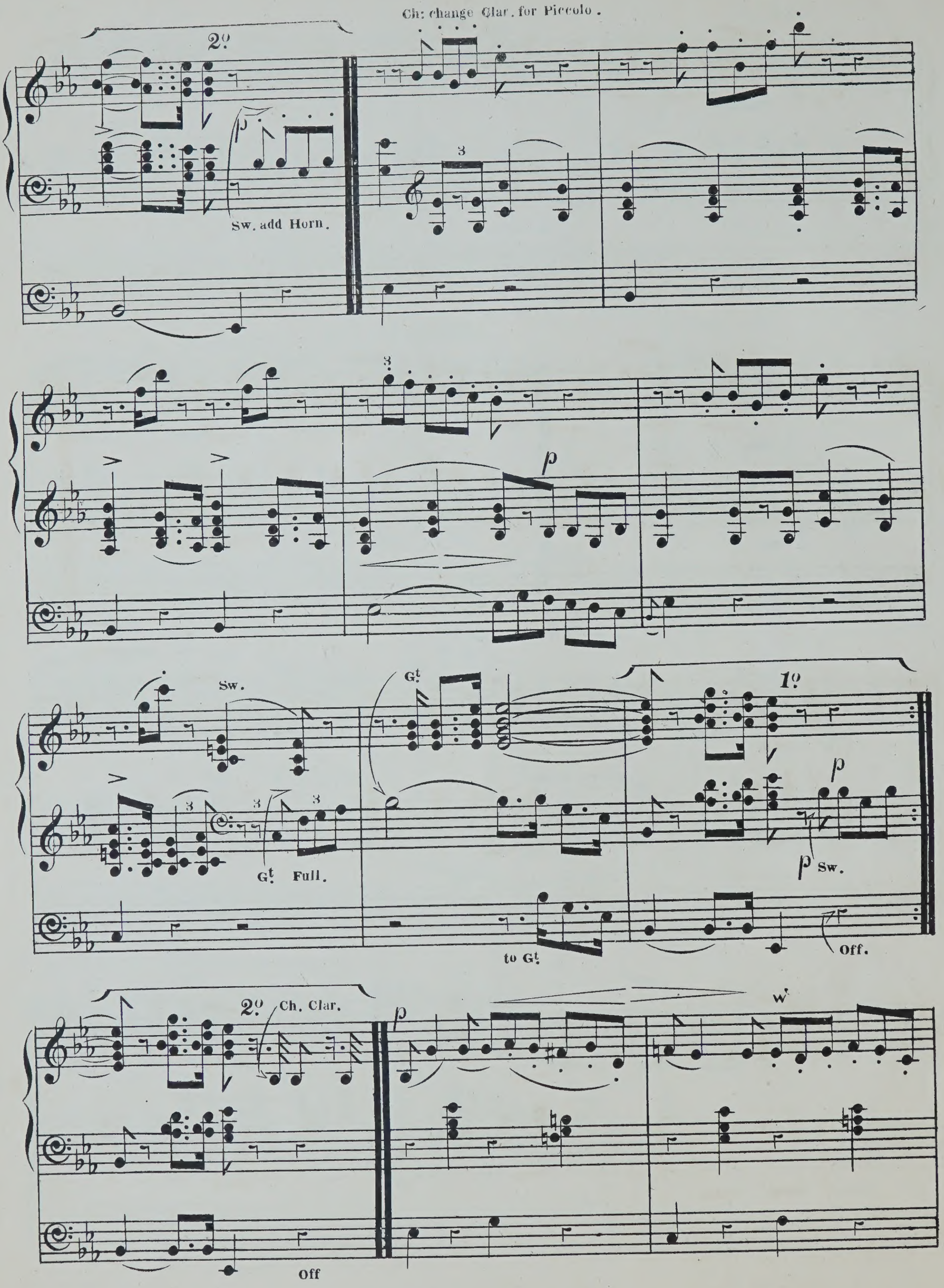
For the Organ

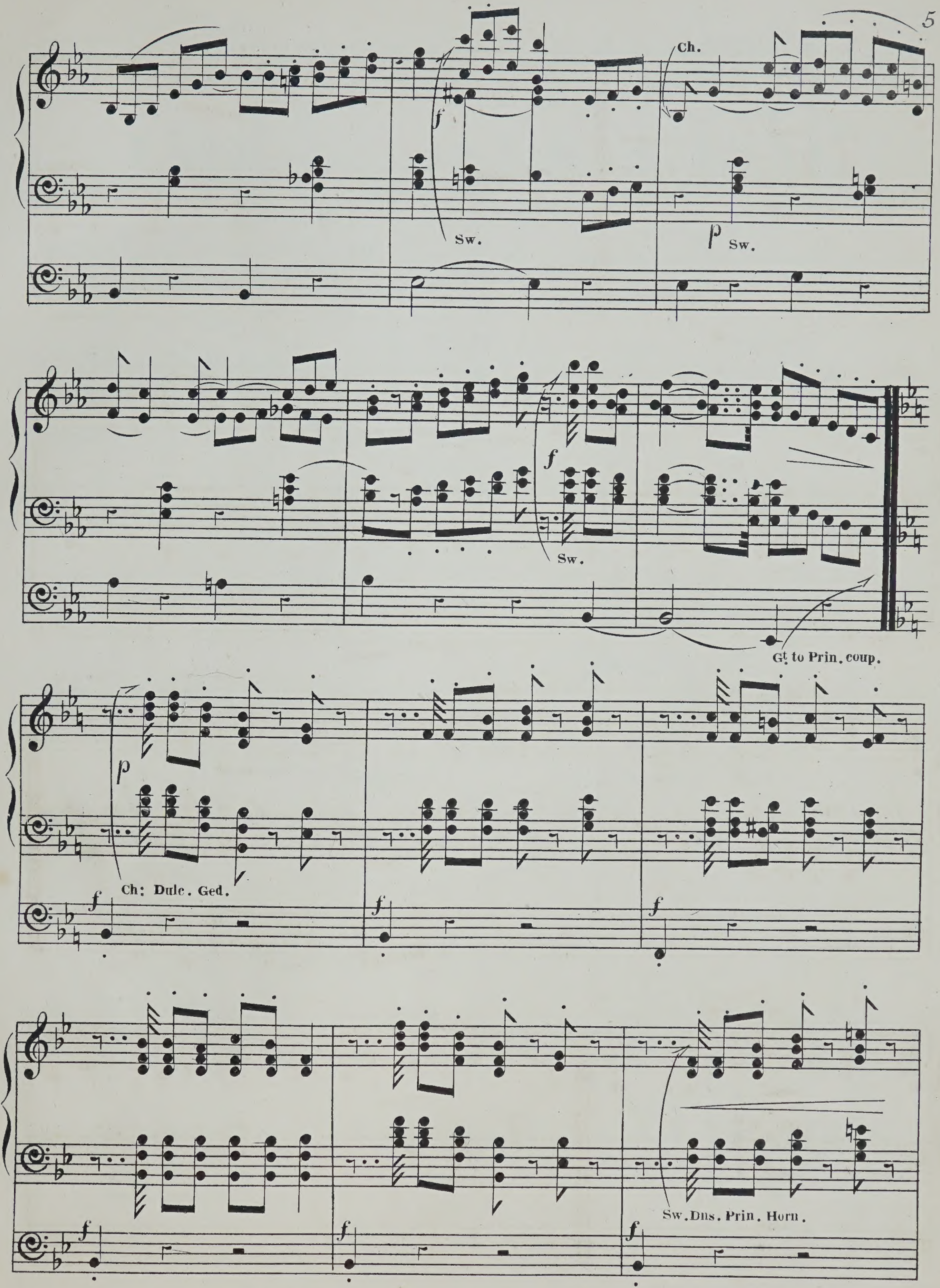
by W. J. WESTBROOK.

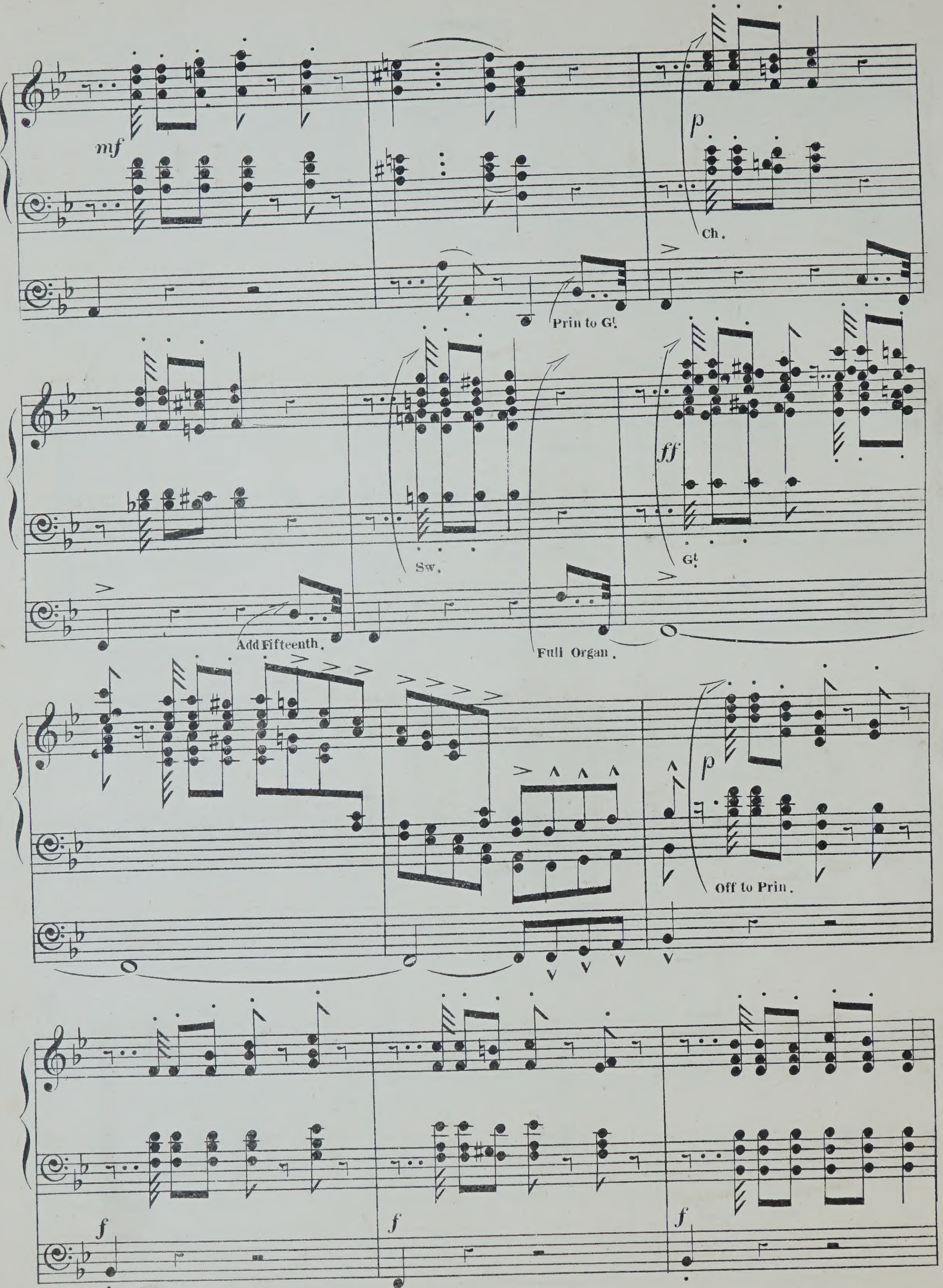

Full Organ.
MANUAL.
ff
PEDAL.
16 Ft. coup.
Moderato.
p
Ch: Dul. & Ged.
f
Reduce G! to Dns.
f
f
f
f
f
Sw: Dns. Prin. Horn.

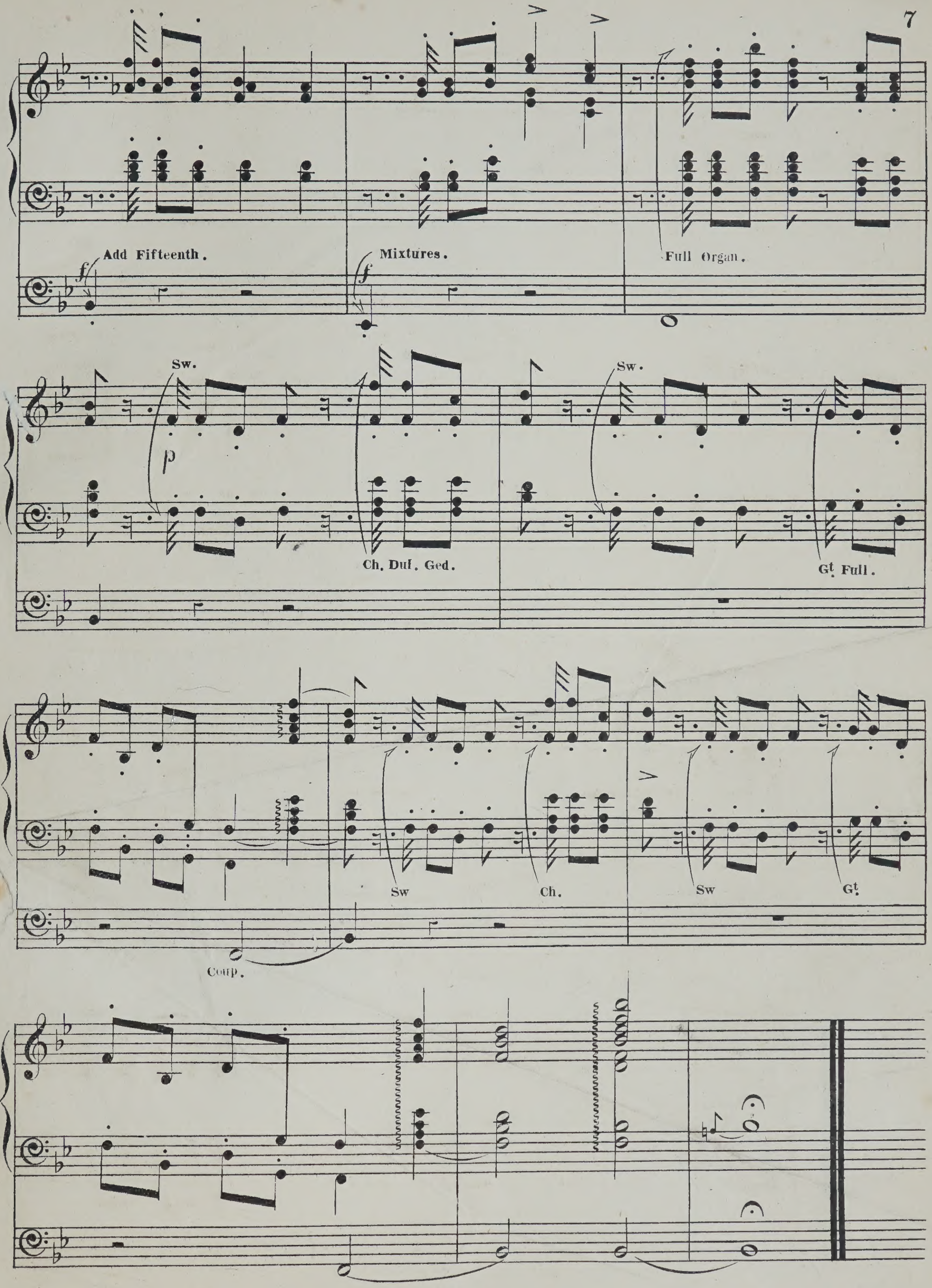

mf
f
Ch.
Prin to Gt
add Fifteenth.
Full Organ.
f
Off to Prin.
f
f
f


f
Add Fifteenth.
f
Mixtures.
f
Reeds.
Ch.
Ch. Clar or 8 ft. Flute.
W
Sw. Open Diap.
Open Diap: 16 only.
f
Sw.
Ch.
p
Sw.
f
Sw.
1º
Ch.


Ch: change Clar. for Piccolo.
2º
Sw. add Horn.
3
p
Sw.
Gt
Full.
to Gt
1º
p
p Sw.
Off.
2º
Ch. Clar.
Off
p
w


Ch.
f
Sw.
p Sw.
f
Sw.
Gt. to Prin. coup.
p
Ch: Dulc. Ged.
f
f
f
f
f
f
Sw. Dns. Prin. Horn.


mf
p
Ch.
Prin to Gt.
Add Fifteenth.
Sw.
ff
Gt.
Full Organ.
p
Off to Prin.
f
f
f


f
Add Fifteenth.
f
Mixtures.
Full Organ.
Sw.
p
Ch. Dul. Ged.
Sw.
Gt. Full.
Sw
Ch.
Sw
Gt.
Coup.

HAWKER & SONS. ENGRS: & STEAM LITHOS.

WILLIAM CZERNY'S POPULAR PUBLICATIONS.

PIANOFORTE PIECES.

ANTO DEL RUSCELLETTO (THE SONG OF THE BROOK.) IDILLIO.	D. BROCCA.	3	0
CTAVIANA. ETUDE ÉLÉGANTE.	D°	3	0
PRECE DELLA SERA. PEZZO RELIGIOSO.	D°	3	0
OX MINUET. BY HAYDN.	D°	1	6
BOURRÉE IN F. BY J. S. BACH.	D°	3	0
DIAMOND RAYS. ETUDE CAPRICE.	J. EGGHARD.	3	0
A MORNING PRAYER. _RÊVERIE NOCTURNE.	D°	3	0
ANGEL WHISPER. ROMANCE	D°	3	0
AIR. COMPOSÉ PAR LE ROI LOUIS XIII.	H. GHYS	3	0
CHICKSEYS REDOWA. _CAPRICE OP. 14.	G.A.GITS.	3	0
LA HERMOSA	J.JACQUES.	3	0
WOLFRAMS INVOCATION. _ROMANCE.	F. LISZT.	3	0
MARCHE BRÉSILIENNE.	F. PRAEGER.	4	0
CHANSON ORIENTALE.	R.SCHUMANN.	1	6
RIEN SANS TOI! SOUVENIR.	L.TONEL.	3	0
LA PETITE FADETTE. _SCÈNE CHAMPÊTRE.	D°	4	0
LA CAVALCADE. SCHERZO BRILLANT IN F.	H.A.WOLLENHAUPT.	4	0
COQUETTERIE. MORCEAU DE CONCERT.	D°	4	0
LA MADRILÈNE.	C. GOTTSCHALK.	3	0
CANZONCINA DELLA FILATRICE. *(Song of the Spinning Girl)*	D. BROCCA.	3	0
MENUET MÉLODIEUX.	F. SCHUBERT.	1	6
LA ESTRELLA DEL SUD. *Caprice élégant.*	E. OCON	4	0
DANSE RUSTIQUE. *Caprice de genre.*	A. ELLIOTT.	3	0
SCHUMANN'S FAVORITE SKETCH IN D FLAT. *Arranged by*	D. BROCCA.	1	6
GRANDE VALSE BRILLANTE. OP. 9.	CLARA GOTTSCHALK.	4	0
REPOSE. *Sketch.*	BERTHOLD TOURS.	1	6
DEUX ESQUISSES.	A. CHAUVET.	3	0
HÄNDEL'S HORNPIPE *Arranged by*	D.BROCCA	1	6
ZÉPHYRINE, VALSE MÉLODIEUSE	D°	4	0
LA BELLE TYROLIENNE, MORCEAU DE SALON	D°	3	0
NINNARELLA, BERCEUSE	D°	2	0
ROSALIND MAZURKA BRILLANTE	JULES DE SIVRAI	4	0
NORMA GRAND FANTASIA	MADAME OURY	5	0
MARCH OF THE CRUSADERS FROM ST. ELIZABETH	F. LISZT	4	0
VICTORIA! MARCH	OTTO BOOTH	4	0
JOURS HEUREUX (HAPPY DAYS) CAPRICE-ETUDE	Wᴹ. BYROM	4	0
ABENDLIED	R. SCHUMANN	1	6
SOLFEGGIETTO	EM. BACH	2	0
AMÉLIE MÉLODIE	D. BROCCA	3	0
L'AUGELLINO NEL ROSAJO, *(The Bird among the Roses)* CANTO POETICO	D°	4	0
THE WATER FAIRY *(Die Wassernymphe)* BRILLIANT MORCEAU DE SALON	JUL.HANDROCK	3	0
POLONAISE BRILLANTE	M. MÜLLER	4	0
INTERMEZZO	BERTHOLD TOURS	4	0
GAVOTTE EN RÉ *(J.S.BACH)*	D.BROCCA	3	0
PARAPHRASE SUR LA SÉRÉNADE DU BARBIER DE SEVILLE	D°	4	0
HÄNDEL'S ROMANZA ALLA PASTORALE	D°	3	0
LES UHLANS. *GALOP BRILLANT*	D°	4	0
MARINARELLA. *CHANT DU GONDOLIER*	A. JUNGMANN.	3	0
UNE TENDRE FLEUR *POÉSIE MUSICALE*	BERTHOLD TOURS.	3	0
RUSSALKA *CHANSON RUSSE*	D°	3	0
LES ETINCELLES *VALSE BRILLANTE*	D°	4	0
GERMANIA. *Paraphrase on THE WATCH ON THE RHINE, & MARTIN LUTHER'S HYMN.*	D°	4	0
LES FRANC-TIREURS *PAS RÉDOUBLÉ*	A. D'HAENNENS.	4	0
MENUET À LA POMPADOUR	E. ROECKEL.	3	0
DOUX SOUVENIRS *PENSÉE EXPRESSIVE*	D°	3	0
LA VEZZOSA PATTINERA *DANZA GRAZIOSA*	D. BROCCA.	4	0
DON JUAN *FANTAISIE*	D°	4	0

DANCE MUSIC.

ILEEN VALSES.	OTTO BOOTH.	4	0
E METEOR VALSES,	A. ERGMANN.	4	0
EURS D'AMOUR (FLOWERS OF LOVE.) VALSES.	F. STEGLICH.	4	0
E EXPEDITION OR ROYAL ENGINEER GALOP.	E.F. FRASER.	3	0
E NOBLE HUNT GALOP.	A. RENARD.	3	0
E SNOWDROP MAZURKA.	VIOLETTE.	4	0
N, WEIB UND GESANG WALTZES	JOHANN STRAUSS	4	0
ROCCA VALSES.		4	0

VIOLONCELLO & PIANOFORTE.

VERIE.	VAN BIENE.	3	0

VOCAL PUBLICATIONS.

GAILY OVER THE BOUNDING SEA. *Barcarolle.*	H.A.RUDALL		
MY SUNNY GASCON SHORE. *Song.*	D°		
OH, PRETTY RED LIPP'D DAISY. *Villanelle in G minor and F minor*	J.B.WEKERLIN.		
SERENADE. *Words by Mrs. Anne Lomer.*	H.A RUDALL.		
SHE CAME AN ANGEL BRIGHT TO ME. *Song.*	J.GREENHILL.		
STARS THE NIGHT ADORNING. *Serenade (from Victor Hugo's Ruy Blass) in E flat & C*	J.B.WEKERLIN.		
THE LEGEND OF THE ROSE. *Song.*	W.C.LEVEY.	4	
PEACEFULLY SLUMBER MY OWN DARLING SON.	BERTHOLD TOURS	3	
THE FISHERMAIDEN. *Barcarolle.*	D°	3	
THEY MURMER A WORD OF FAREWELL.	E. HOWELLS.	2	
WHO'LL BUY SWEET VIOLETS. *Ballad.*	A. J. CALDICOTT.	3	
THE JOURNEYMAN'S SONG.	JOS. SCHULZ-WEIDA.	3	
THE DRUMMER. *(Martial Song)*	D. BROCCA.	3	
LOST, *Song.*	BERTHOLD TOURS.	3	
A FAREWELL. *Words by A.A.Procter.*	RITA.	3	
THE MAIDEN AND THE STAR.	TH. BRADSKY.	3	
THE FAIRY.	FRANZ BOSEN.	4	
FORGET-ME-NOT *Song*	BERTHOLD TOURS	3	0
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THE SKYLARK *D°*	BERTHOLD TOURS	4	0
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ABSENCE	HAMILTON CROFT.	3	0
MURMUR SOFT YE BREEZES	J. B. WEKERLIN.	3	0

HARMONIUM.

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PART SONGS.

CHORUS OF HOURIS *(PARADISE AND PERI)*	R.SCHUMANN.	1	6
CHORUS OF SPINNING MAIDENS *(FLYING DUTCHMAN)*	R.WAGNER.	1	6

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MARCH OF THE CRUSADERS (FROM LISZT'S ST. ELIZABETH) *Arr: by*	W. BYROM	4	0
VICTORIA. *March*	OTTO BOOTH	3	0
MAGNUS DOMINUS *Voluntary* *Arr: by*	BERTHOLD TOURS	3	0

ITALIAN SONGS.

LA FARFALLA. *Aria di Camera.*	G.ROBERTI.	3	0
CUPIDO. *Canzone.*	CARISSIMI.	3	0
LA VOCE DEL CUORE. *Aria.*	LEONARDO LEO.	3	0
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SALVE REGINA (LATIN WORDS)	D°	3	0
UNA CRUDELE RIMEMBRANZA	D°	3	0
UNA SERENATA *(Ded: al Sig. Cotogni)*	D°	3	0
LA ESMERALDA *Romanza*	D°	4	0
IL TELEGRAFO	D°	4	0
AVE MARIA *(Latin Words)*	D°	3	0
IL PRIMO DELIRIO	D°	3	0

FRENCH SONGS.

LA MARGUERITE. *Villanelle in G minor & E minor.*	J. B. WEKERLIN.	3	0
SÉRÉNADE. *Tirée de 'RUY BLAS' Paroles de Victor Hugo, in E flat & C.*	D°	3	0
FORGET-ME-NOT. *Romance.*	BERTHOLD TOURS.	3	0
L'ALOUETTE *Chanson*	D°	4	0
FELICITÉ PASSÉE.	J. B. WEKERLIN	3	0
LA VALSE DU SOUVENIR.	D°	3	0

No 15

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FOR

VOLUNTARIES

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A. ERGMANN.

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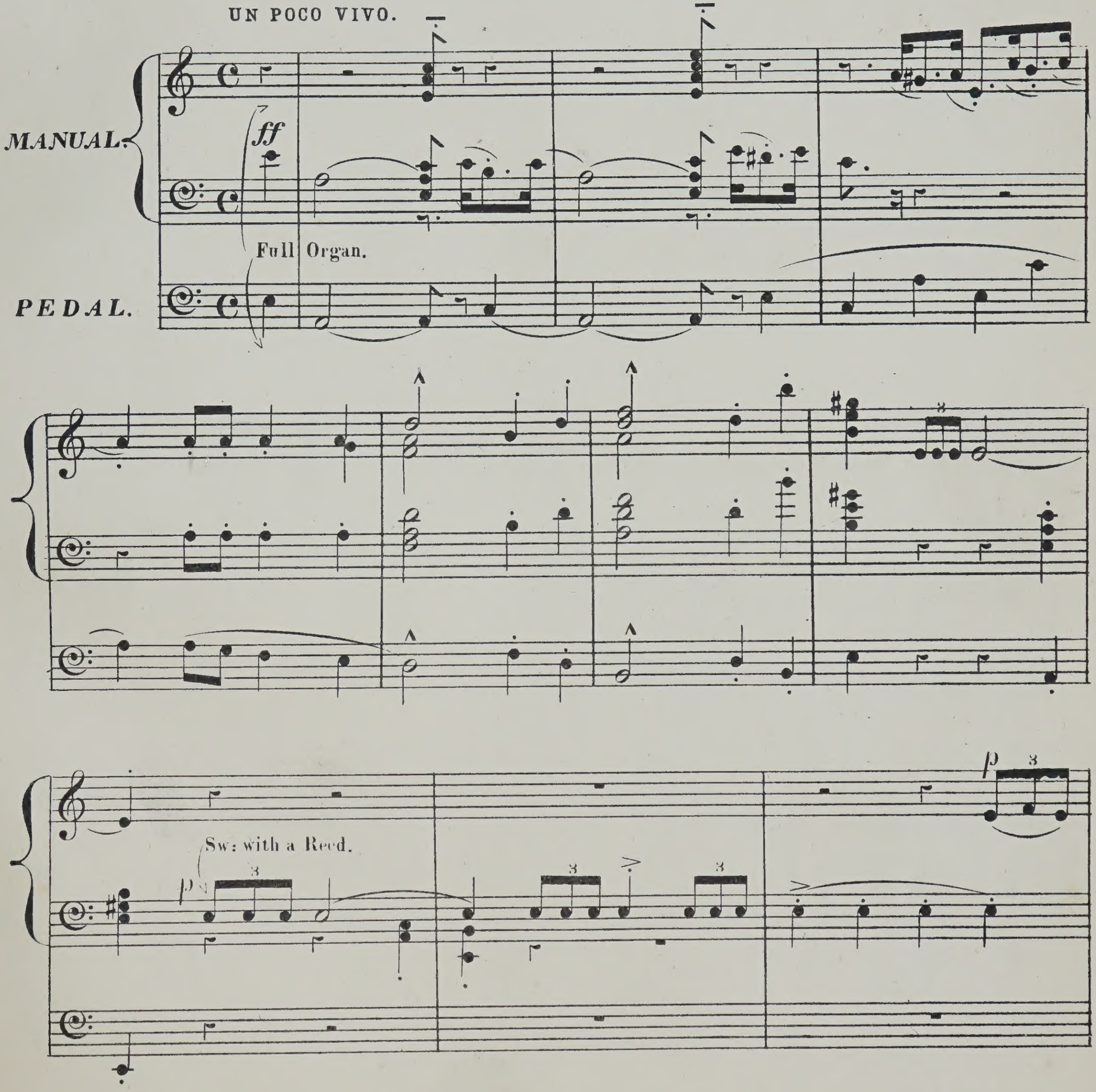
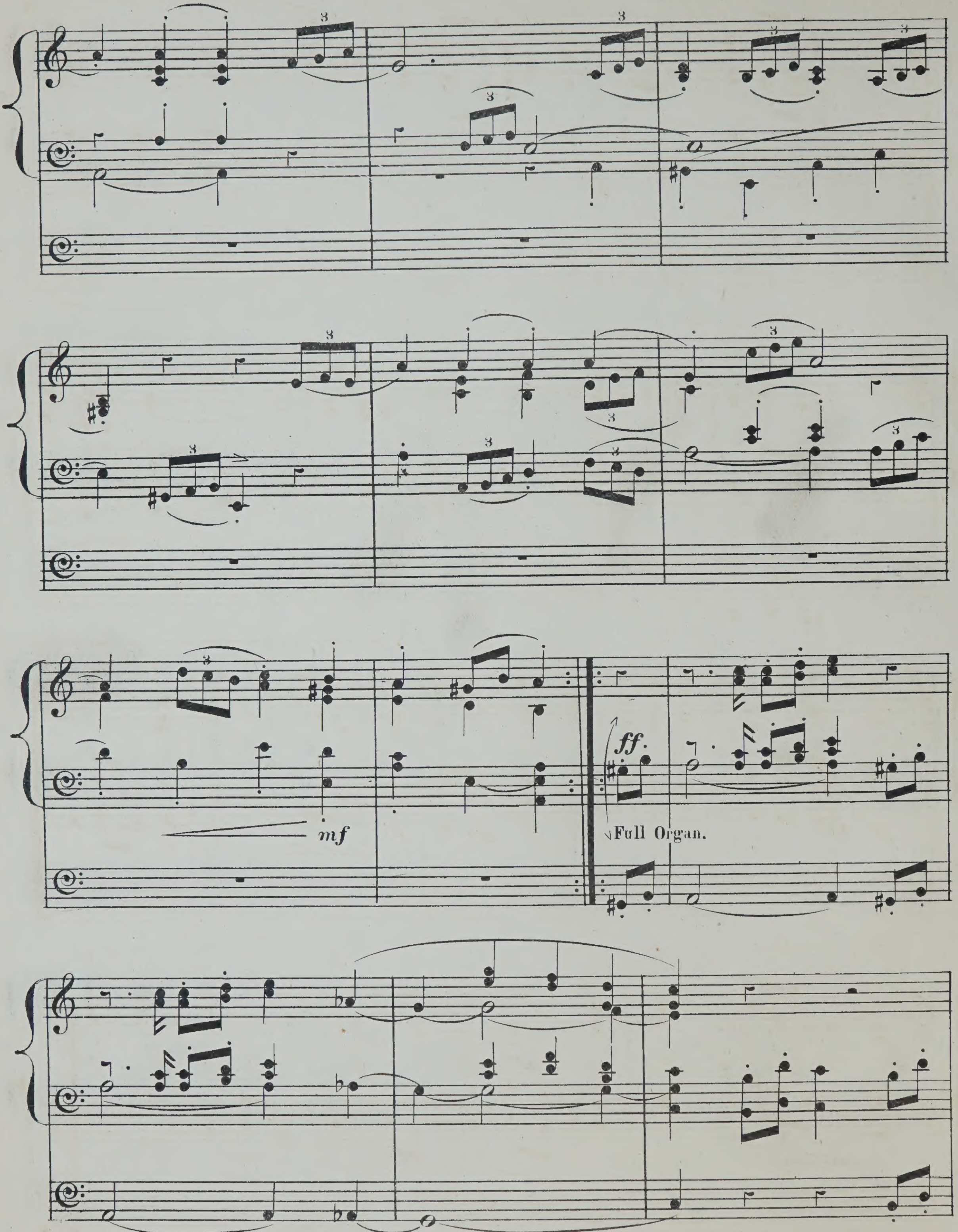
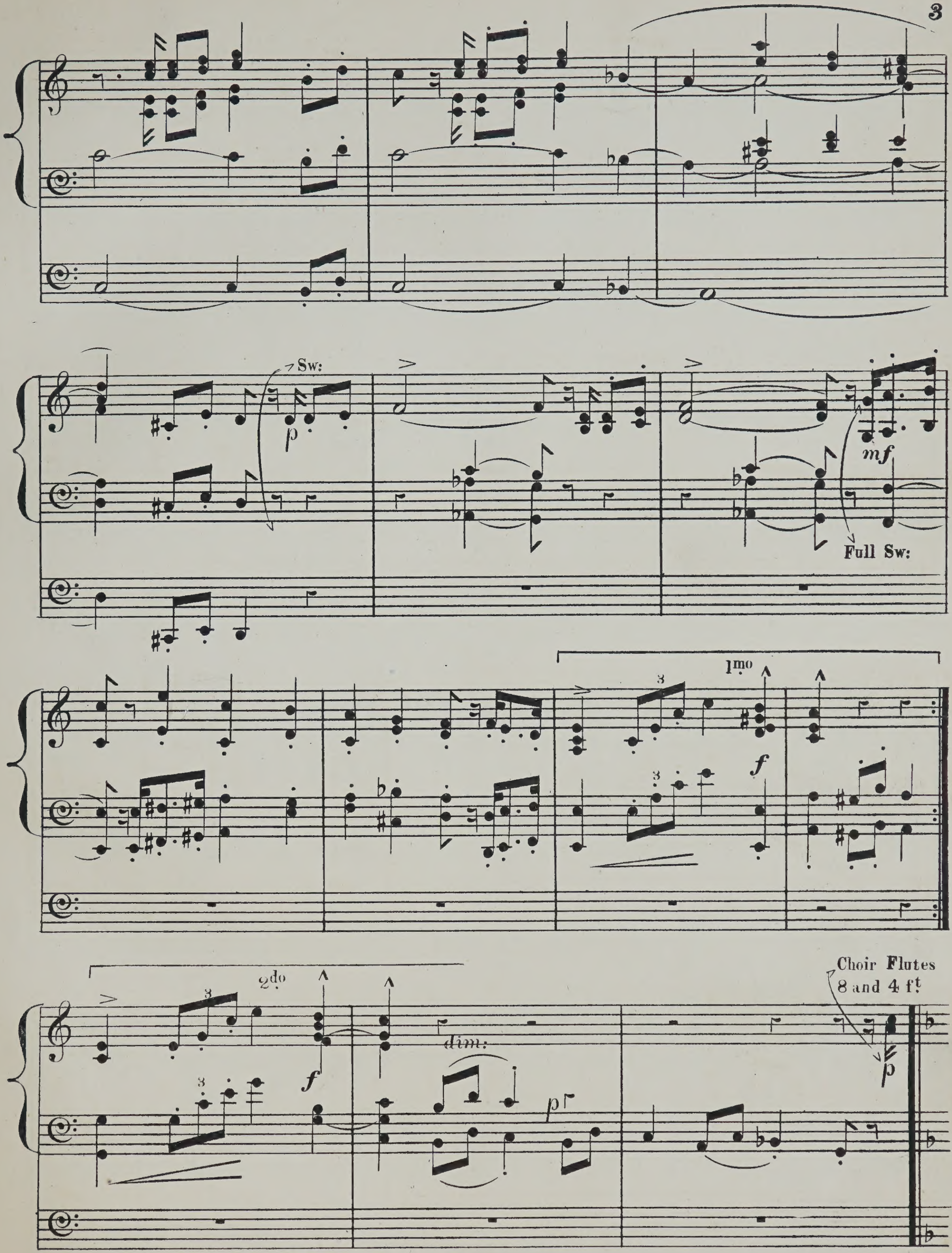
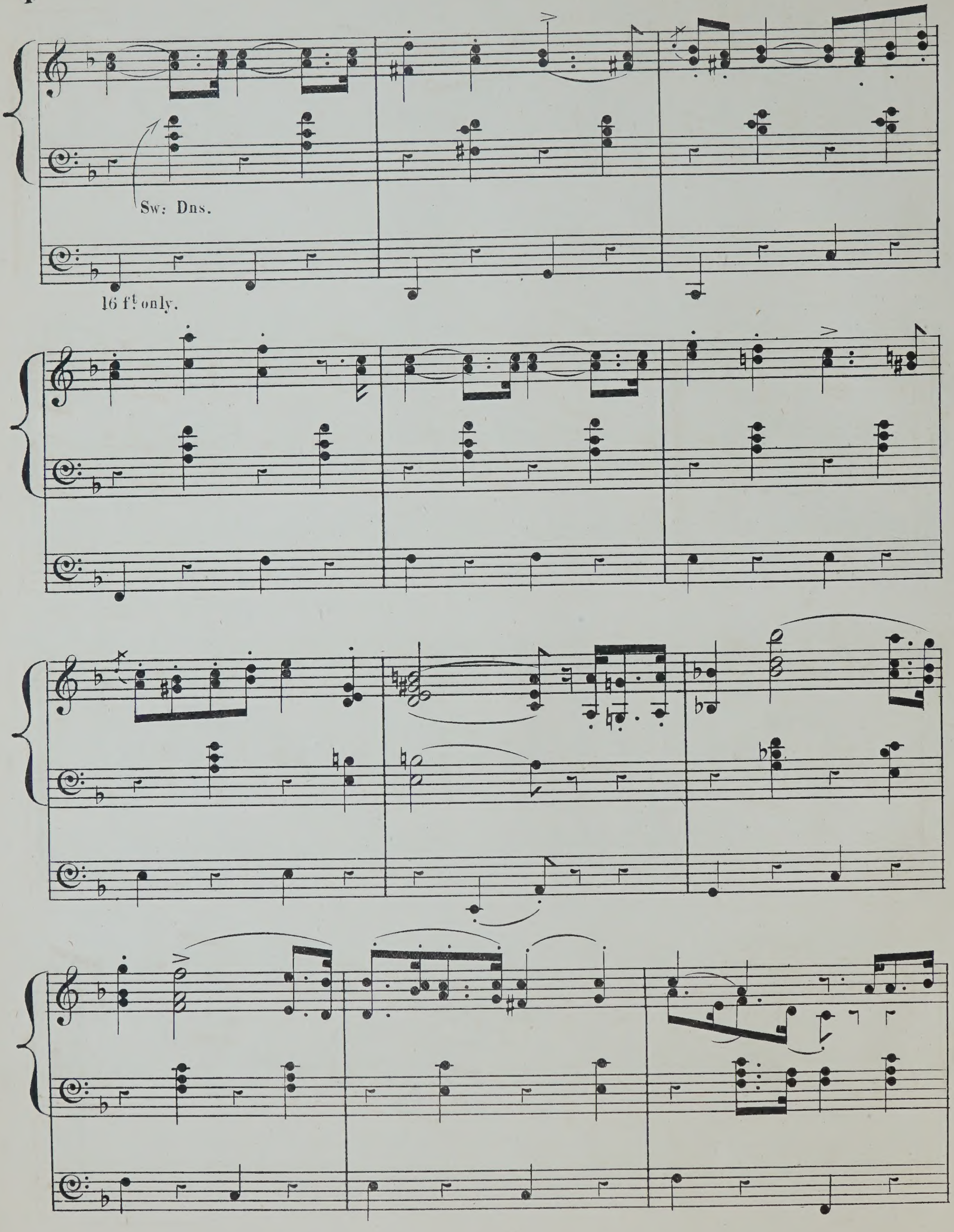
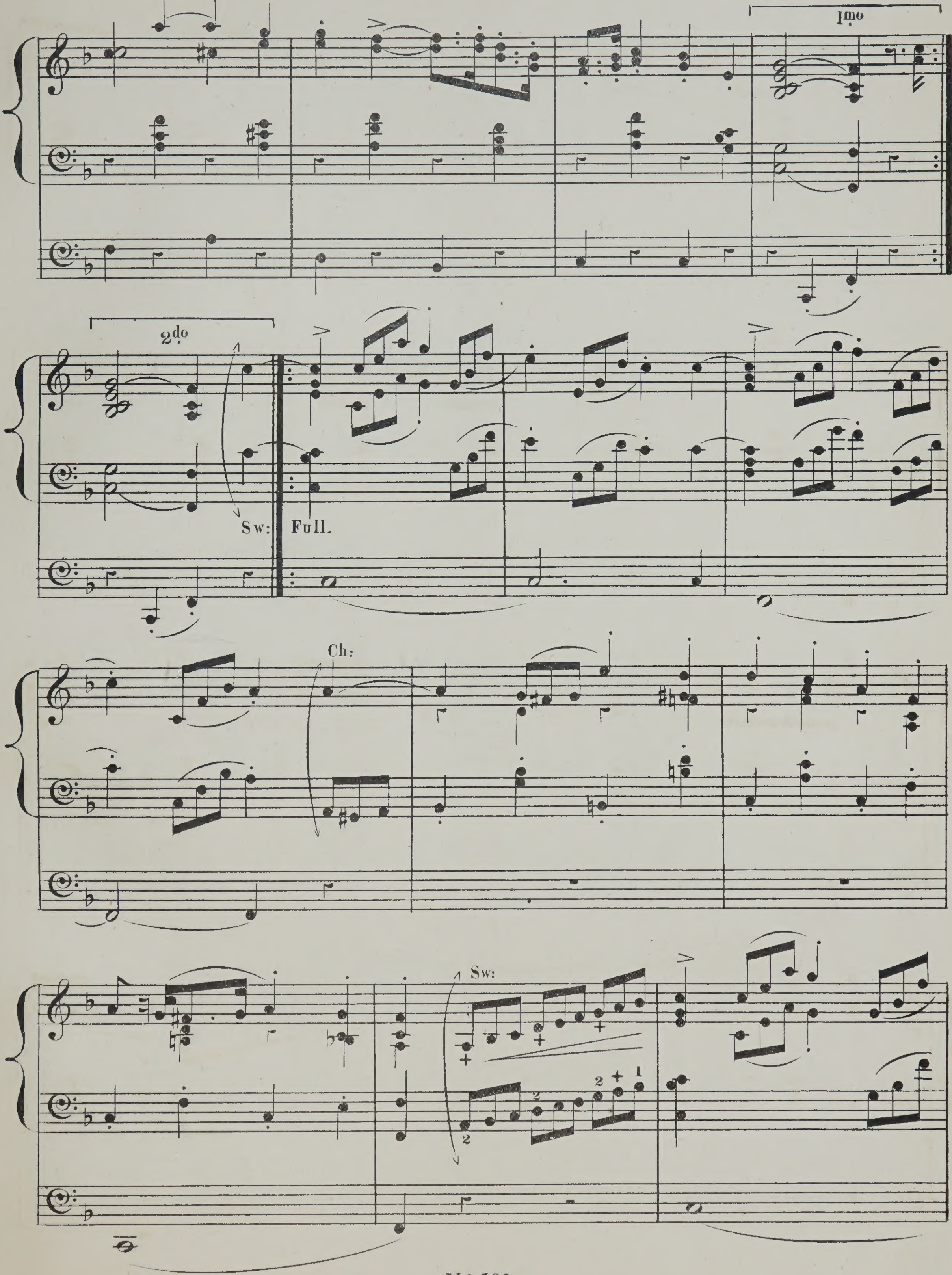
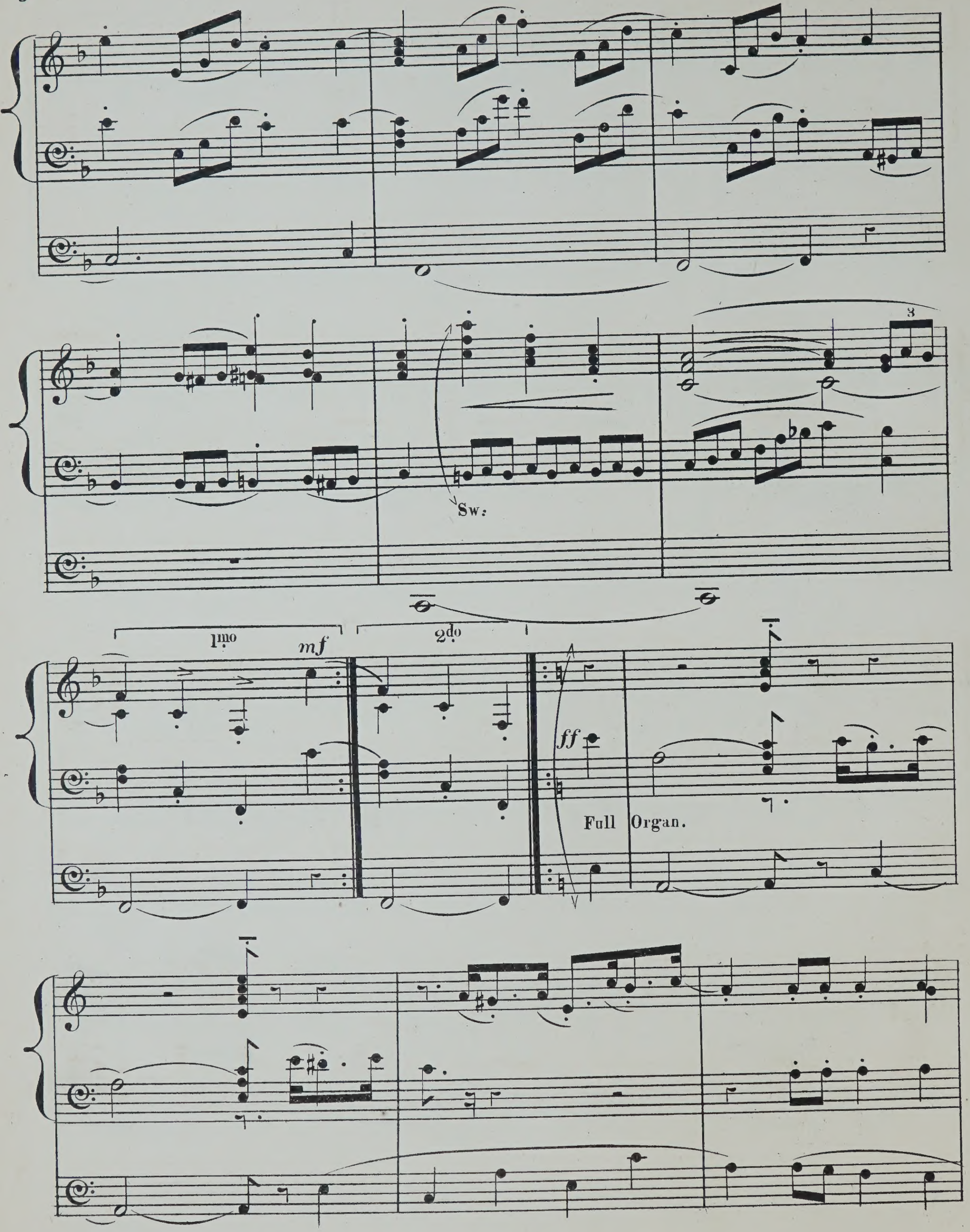

UN POCO VIVO.
MANUAL.
PEDAL.
ff
Full Organ.
Sw: with a Reed.
p
3
p

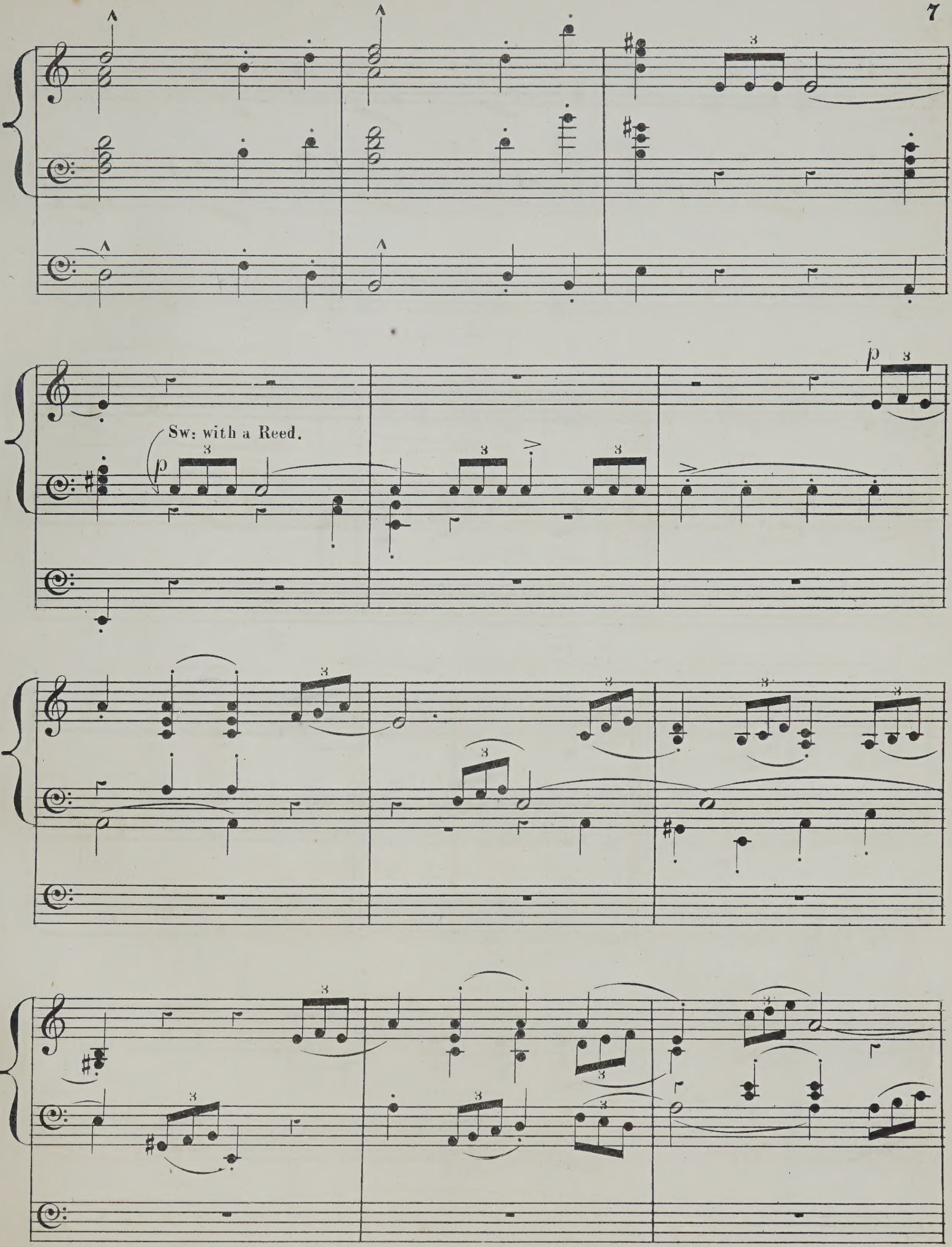

mf
ff.
Full Organ.

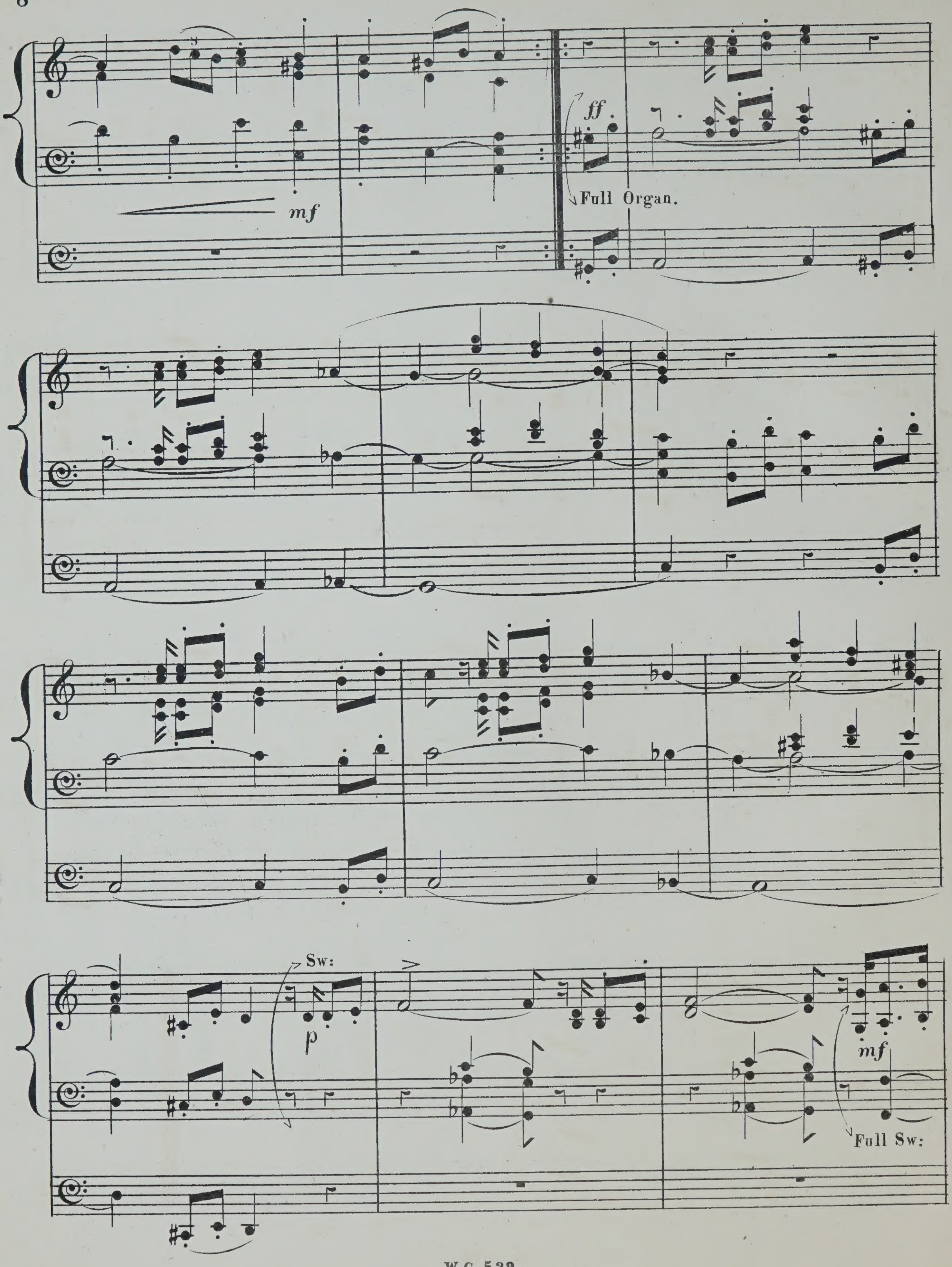

Sw:
p
mf
Full Sw:
1mo
f
2do
f
dim:
p
Choir Flutes
8 and 4 ft.
p

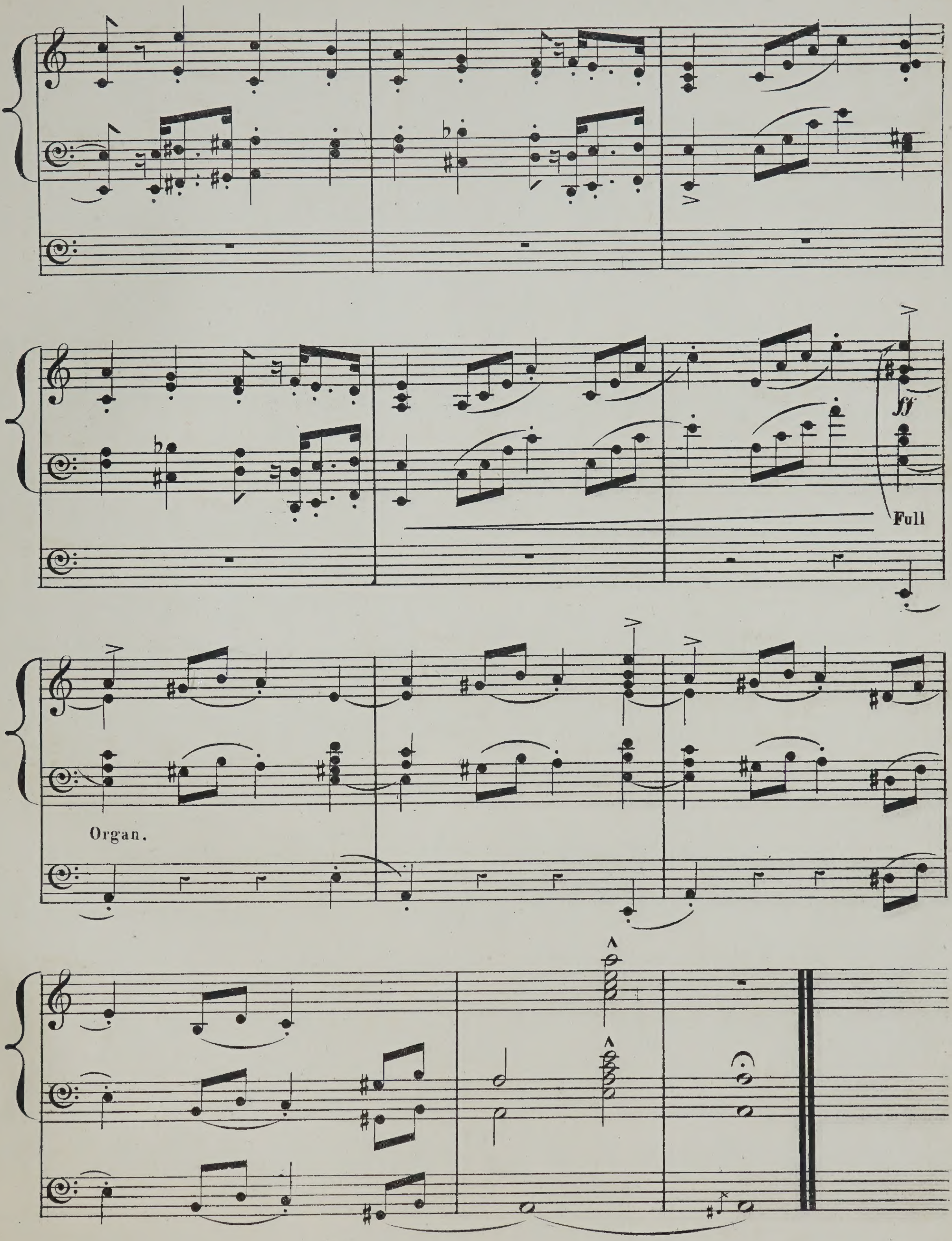

Sw: Dns.
16 ft. only.


1mo
2do
Sw:
Full.
Ch:
Sw:
2
2
2
+
1


Sw:
1mo
mf
2do
ff
Full Organ.
3


Sw: with a Reed.
p
p
3

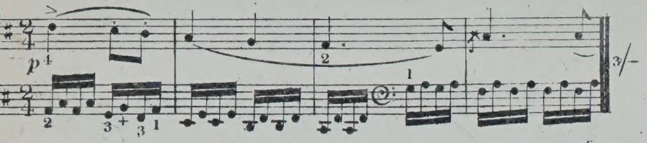

mf
ff
Full Organ.
Sw:
p
mf
Full Sw:


ff
Full
Organ.

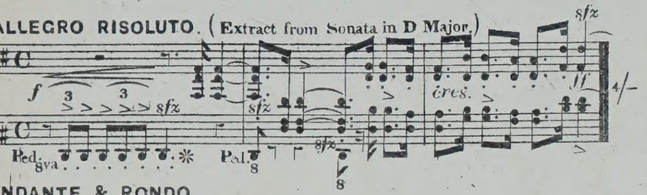
HAWKER & SONS. ENGRS: & STEAM LITHO'S.

THEMATIC CATALOGUE
OF
A. ERGMANN'S PIANOFORTE WORKS.

ALLEGRO en forme de Sonatine.

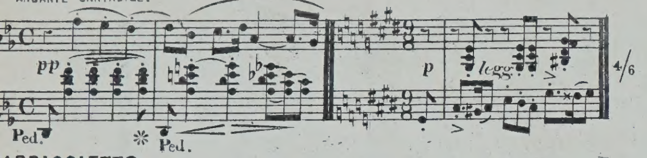


ALLEGRO RISOLUTO. (Extract from Sonata in D Major.)



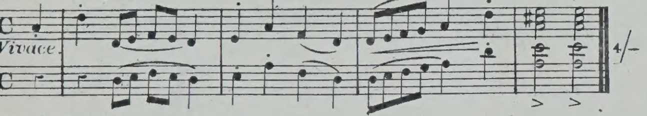
f
sfz
cres.
ff
Ped.
8va
4/-

NDANTE & RONDO.
ANDANTE CANTABILE.

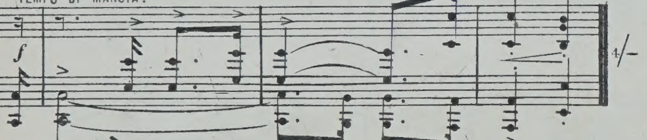


pp
p
legg.
Ped.
4/6

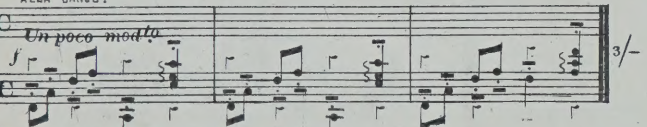
APRICCIETTO.



APRICCIETTO MARZIALE.
TEMPO DI MARCIA.

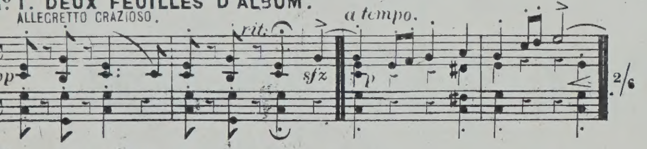


HANSON NEGRE.
ALLA BANJO.



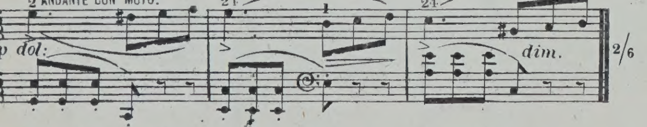
Un poco mod^to.
f
3/-

º1. DEUX FEUILLES D'ALBUM.
ALLEGRETTO GRAZIOSO.

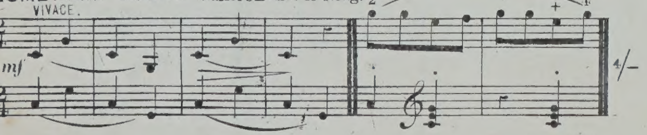


pp
rit.
sfz
a tempo.
p
2/6

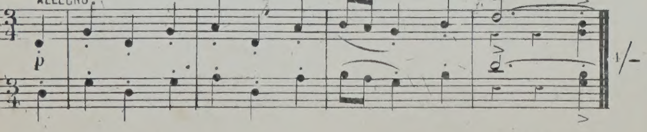
º 2. DEUX FEUILLES D'ALBUM.
ANDANTE CON MOTO.



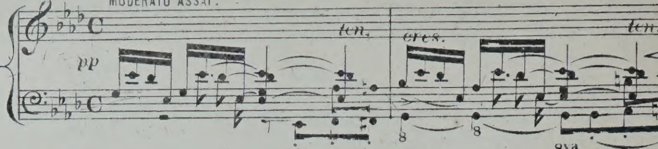
HOMEWARD BOUND Sailor's Dance & Song.
VIVACE.



HUMORESKE. Quasi Scherzo. (Extract from the Sonata in D Major.)
ALLEGRO.

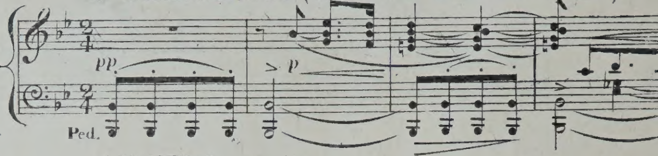


IMPROVISATION. sur un motif de F. Schubert.
MODERATO ASSAI.

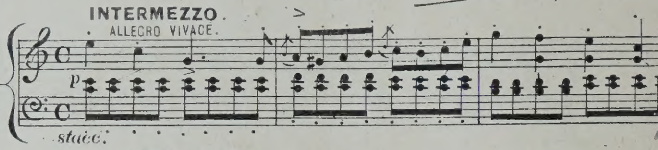


pp
ten.
cres.
8va

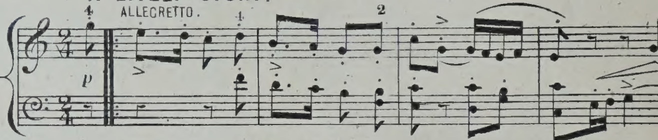
IN MEMORIAM. ADAGIO. (Extract from the Sonata in D Major.)



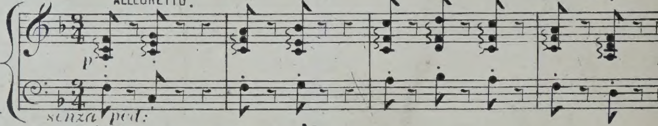
INTERMEZZO.
ALLEGRO VIVACE.



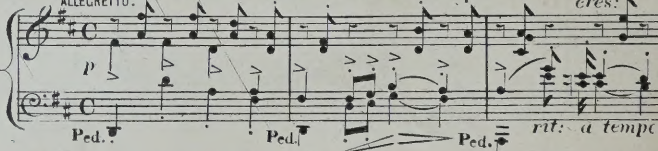
A LIVELY STORY.
ALLEGRETTO.



Nº1. TWO MINSTREL'S SONGS.
ALLEGRETTO.

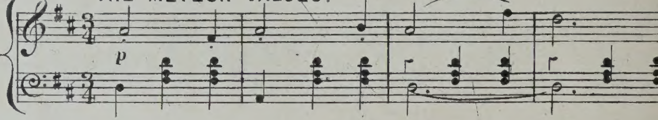


Nº2. TWO MINSTREL'S SONGS
ALLEGRETTO.

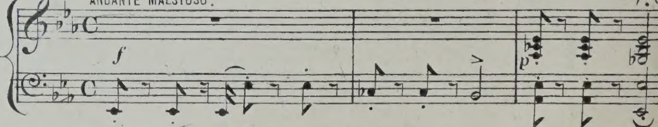


p
cres.
Ped.
rit. a tempo

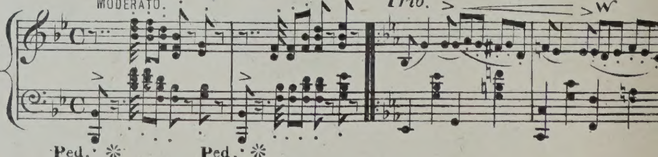
THE METEOR VALSES.



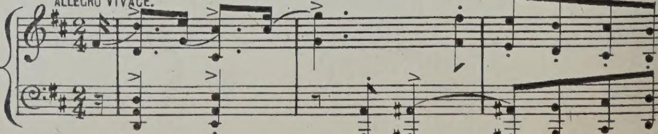
SLAVA D'après Les Airs Bohémiens de J. Schulhoff.
ANDANTE MAESTOSO.



TOURNAMENT MARCH.
MODERATO.



FINALE. Sonata in D.
ALLEGRO VIVACE.



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MARCH

IN D

for the ORGAN

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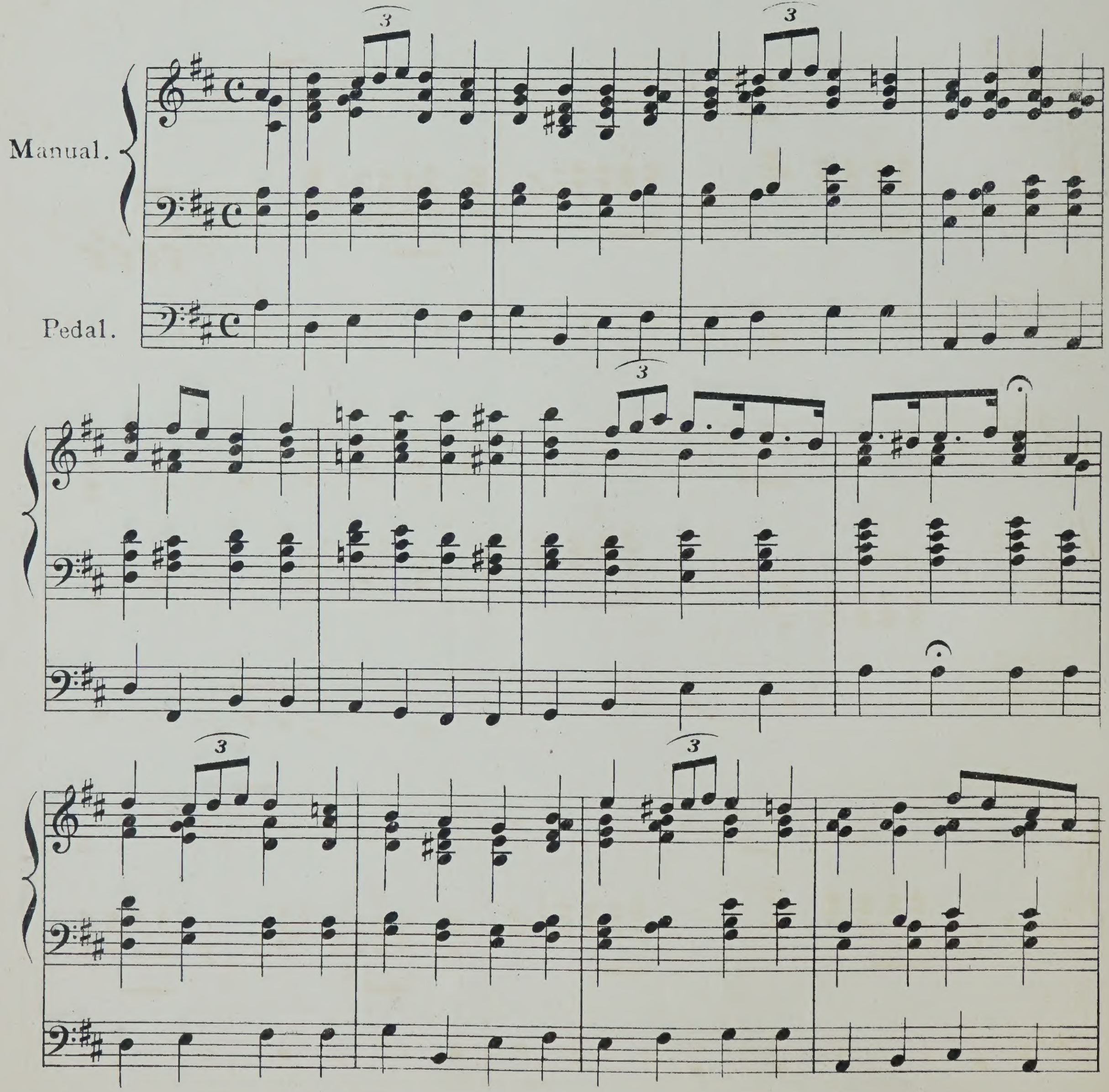
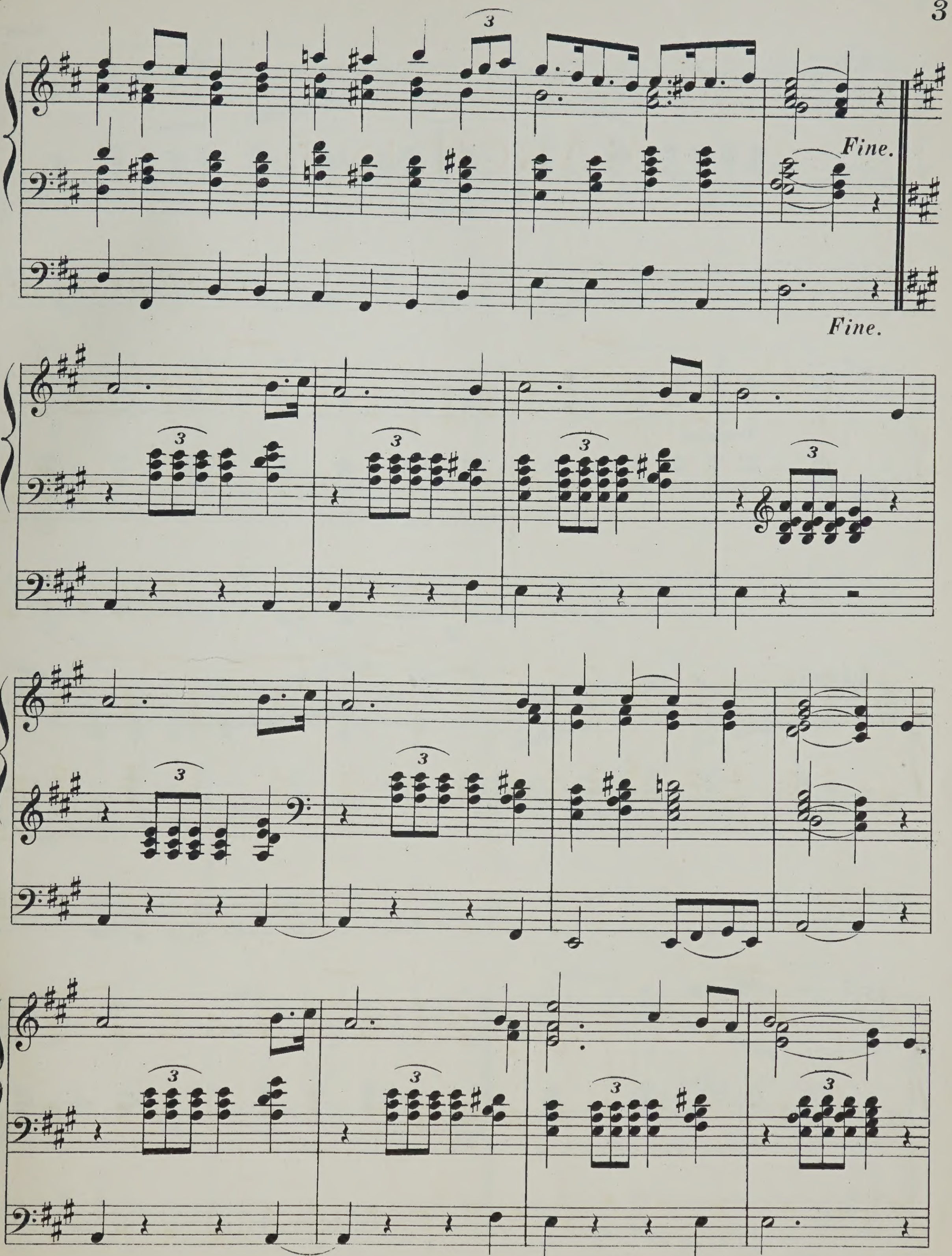
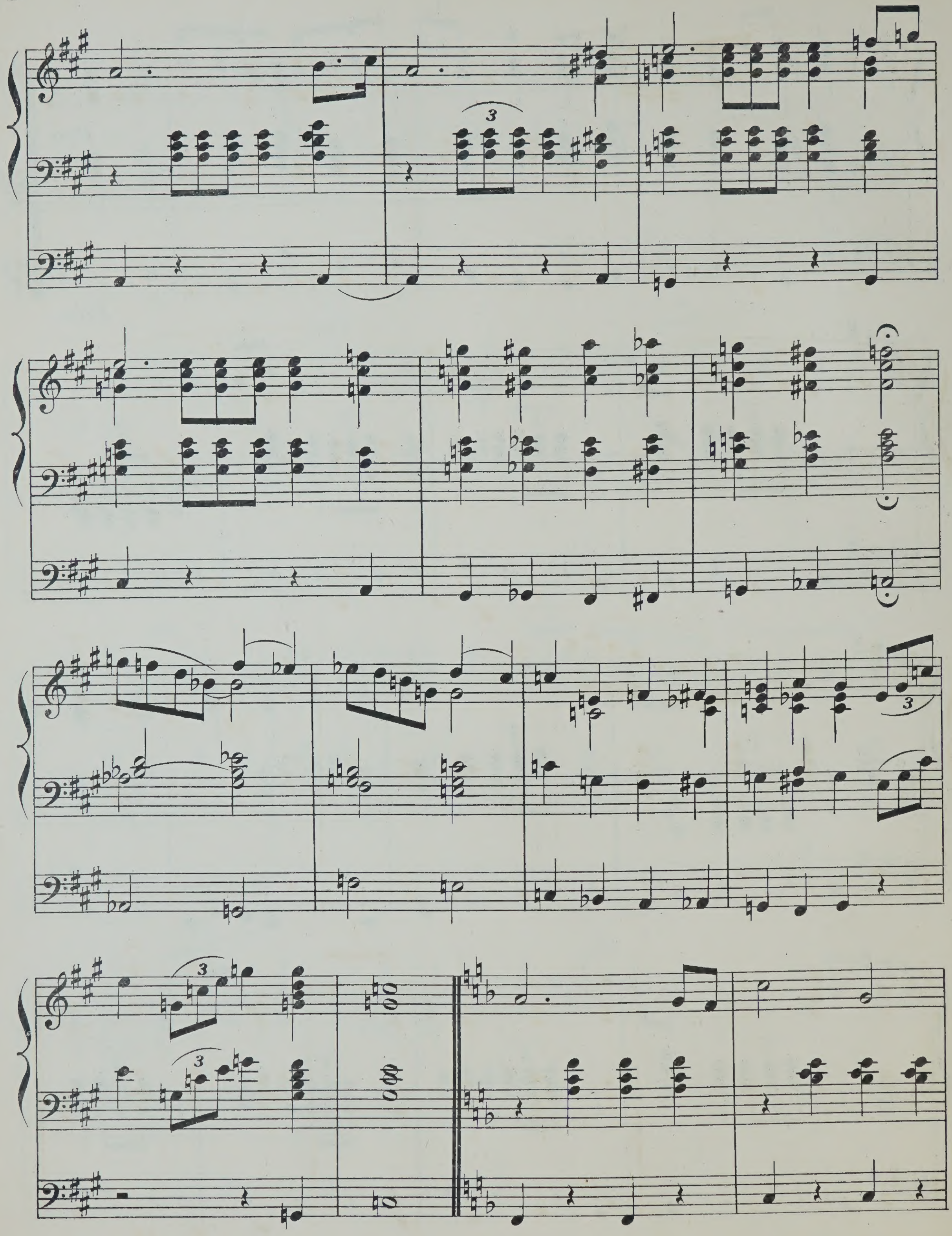
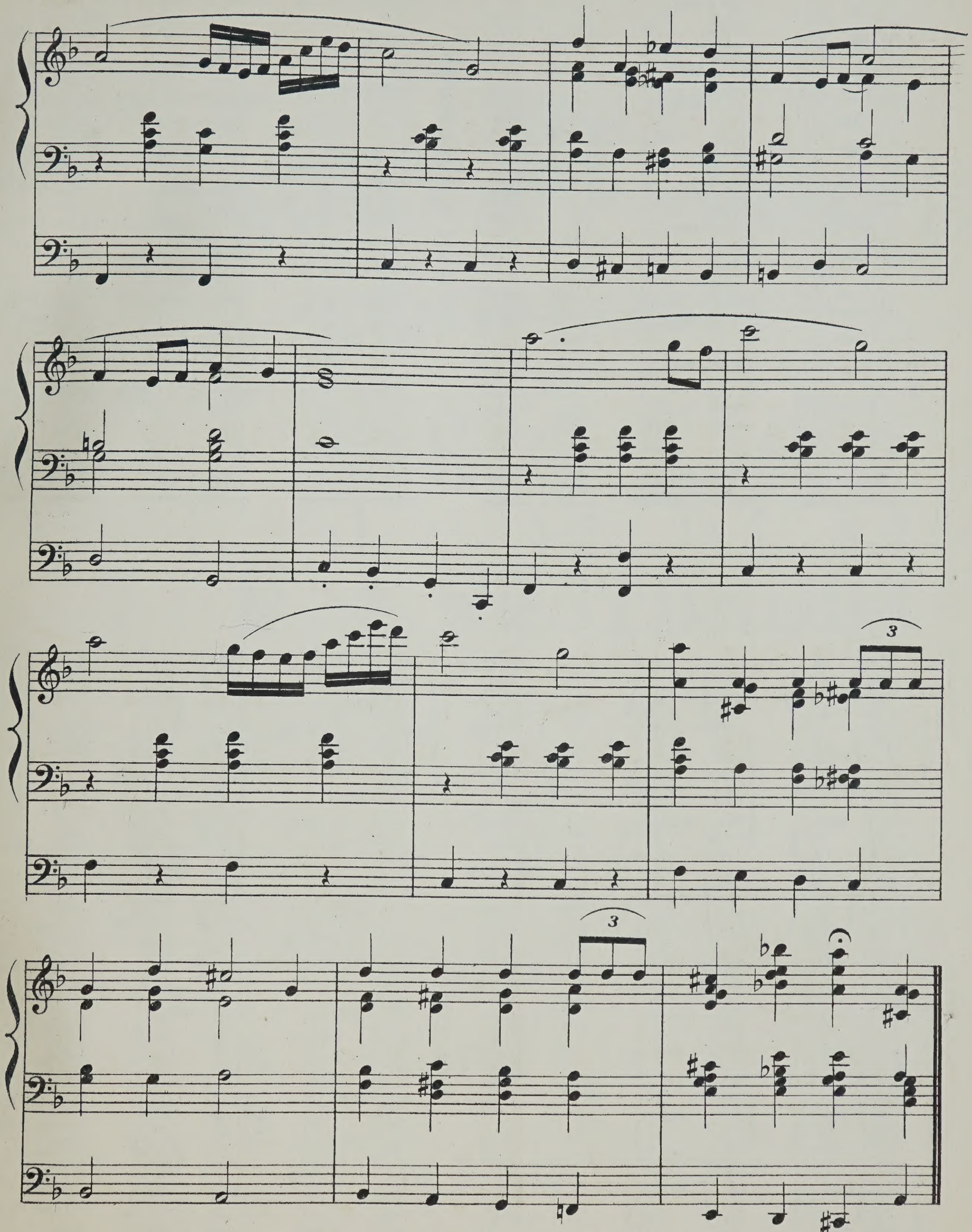

Manual.
Pedal.
3


Fine.
Fine.





D.C. al Fine.

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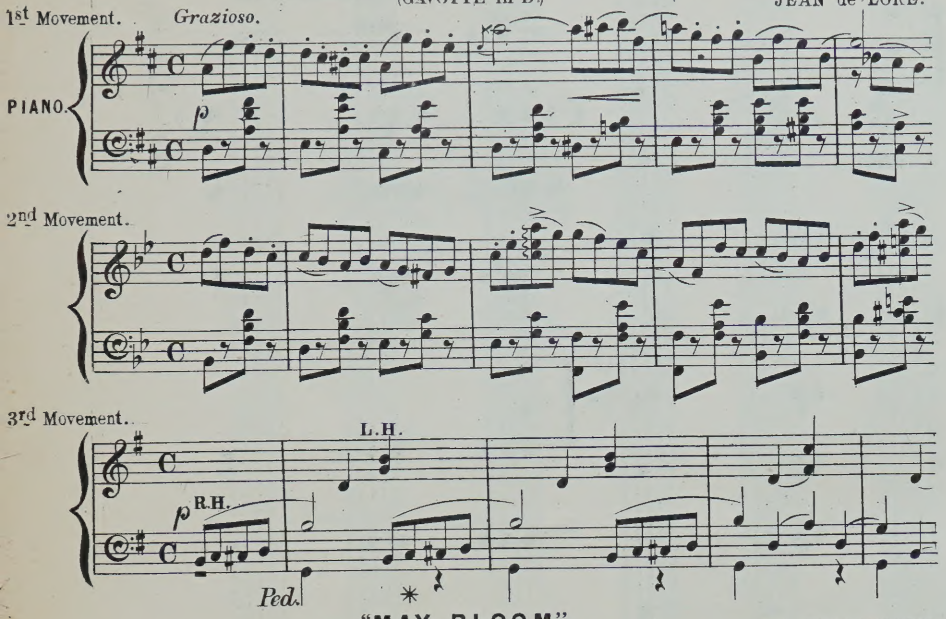
AMANDA.

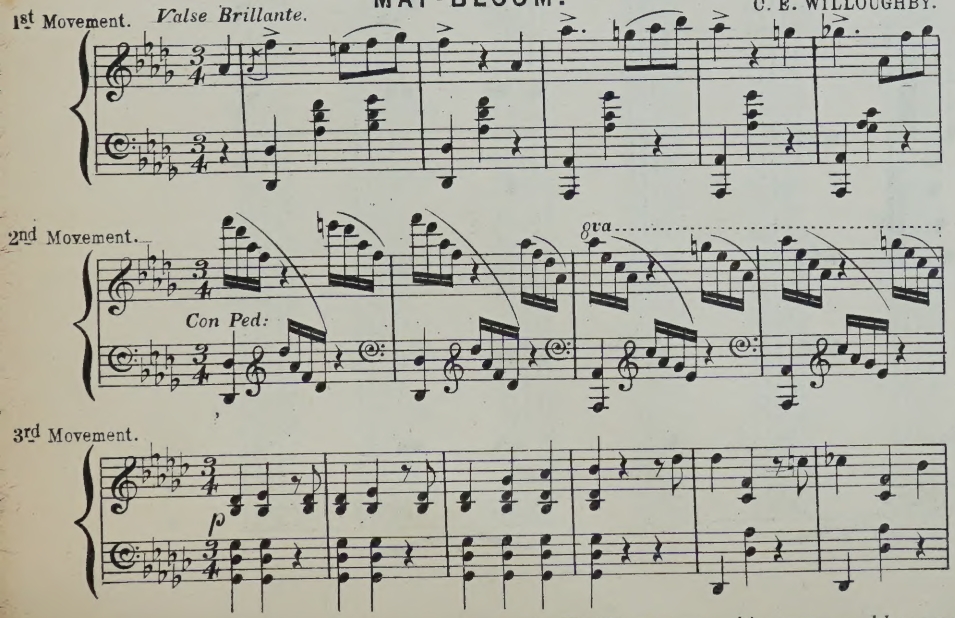
(GAVOTTE in D.)

JEAN de LORÉ.


1st Movement.
Grazioso.
PIANO.
p
2nd Movement.
3rd Movement.
L.H.
R.H.
p
Ped.
*

"MAY-BLOOM."

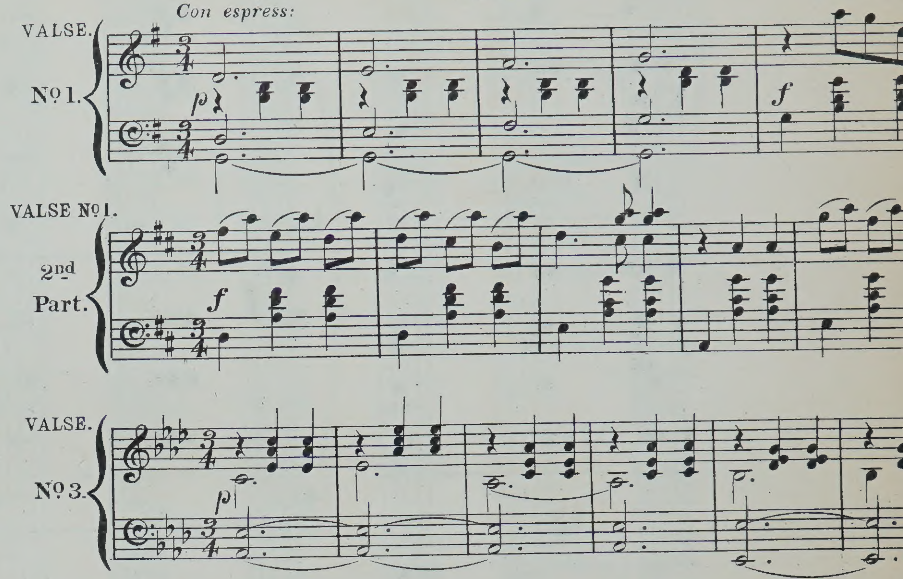
C. E. WILLOUGHBY.


1st Movement.
Valse Brillante.
2nd Movement.
Con Ped:
8va
3rd Movement.
p

ZANA.

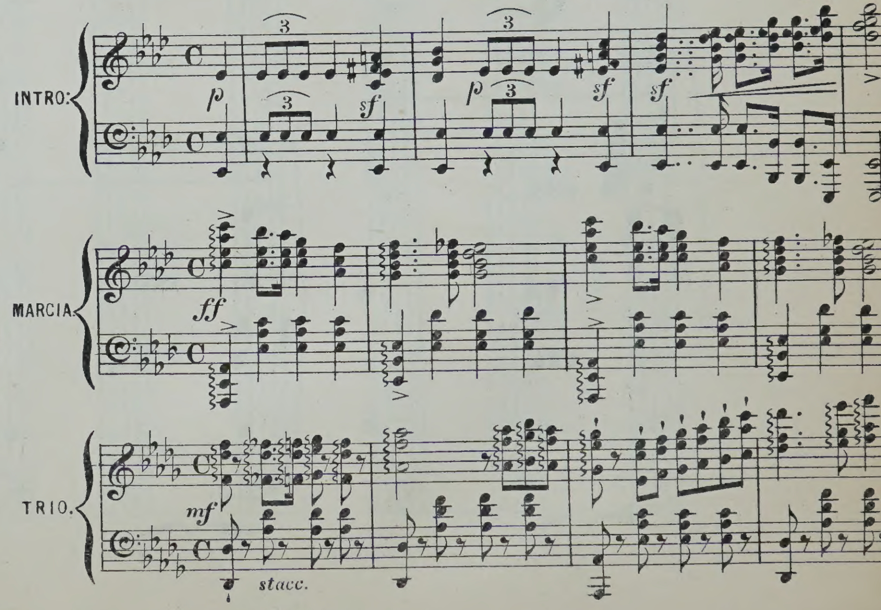
WALTZES.

H. NICHO


Con espress:
VALSE.
No 1.
p
f
VALSE No 1.
2nd
Part.
f
VALSE.
No 3.
p

CHINESE GORDON MARCH.

T. H. SP


INTRO:
p
3
sf
MARCIA.
ff
TRIO.
mf
stacc.

A.T. POLE, HANDEL HOUSE, 90, Granby Street, LEICESTER.

March
Hill Op. 55

№ 12

SHORT MELODIES

FOR

VOLUNTARIES

Arranged for the

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BY

W. J. WESTBROOK

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12	MARCH, FROM OP: 55. BY F. HILLER	3/-

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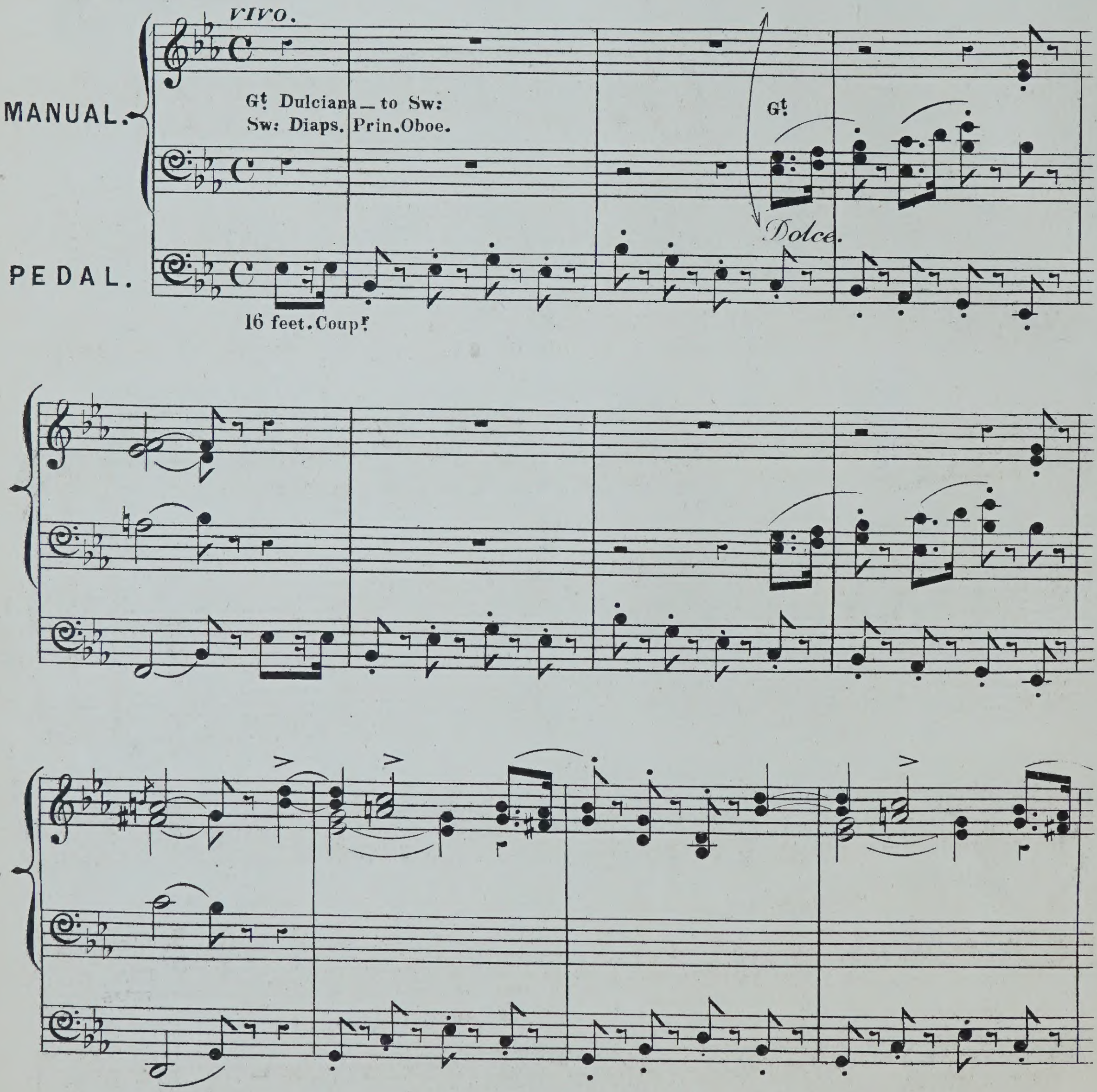
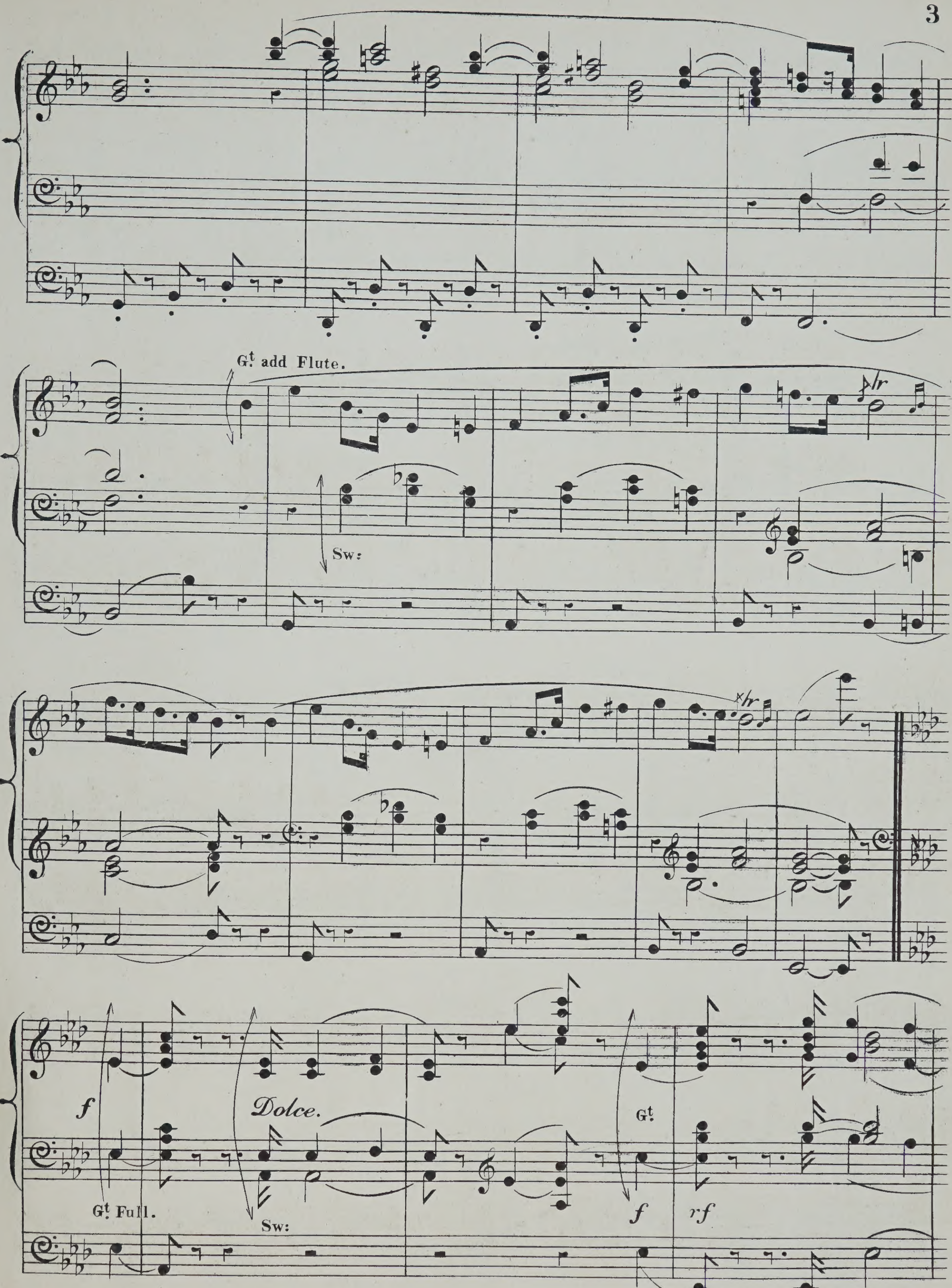
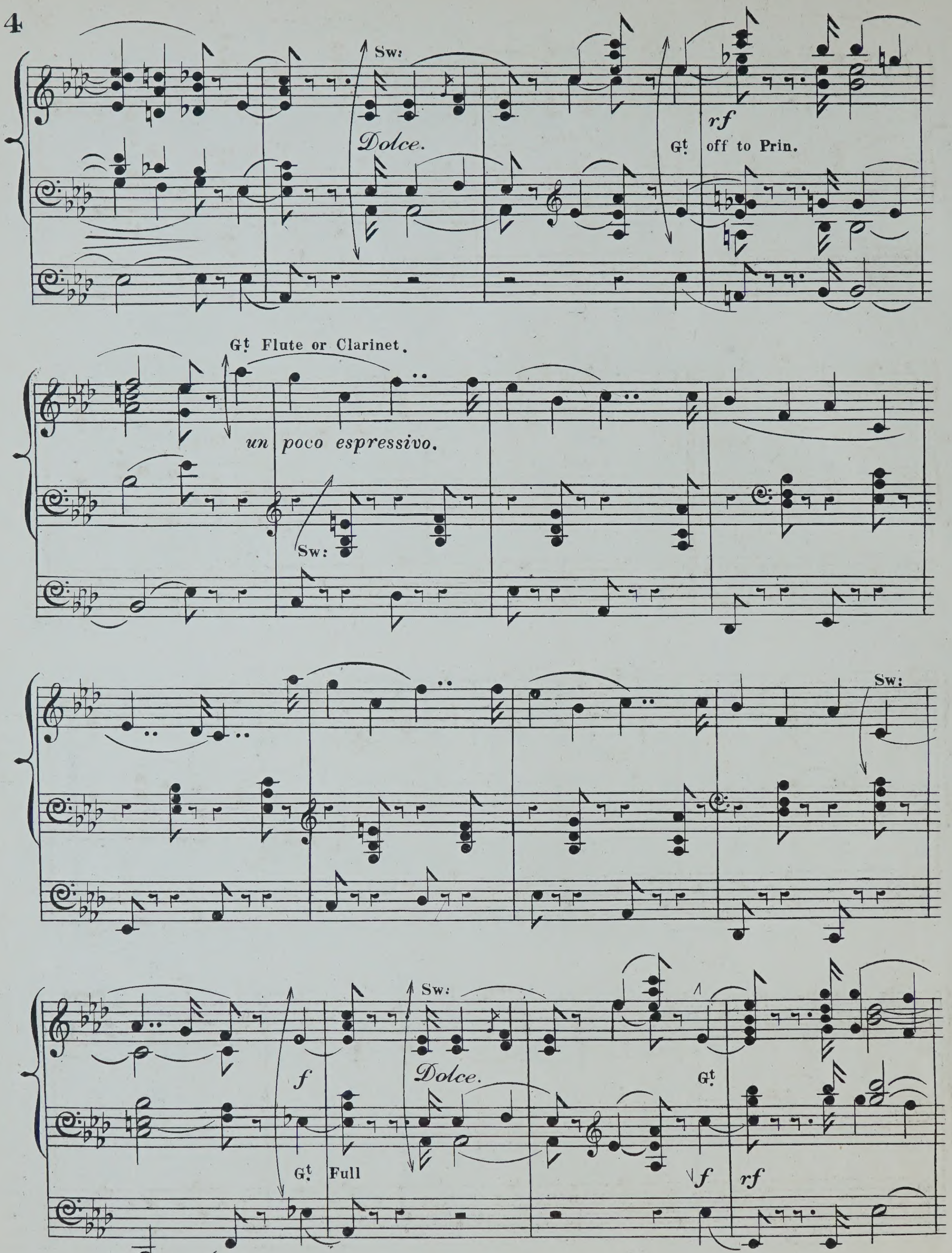
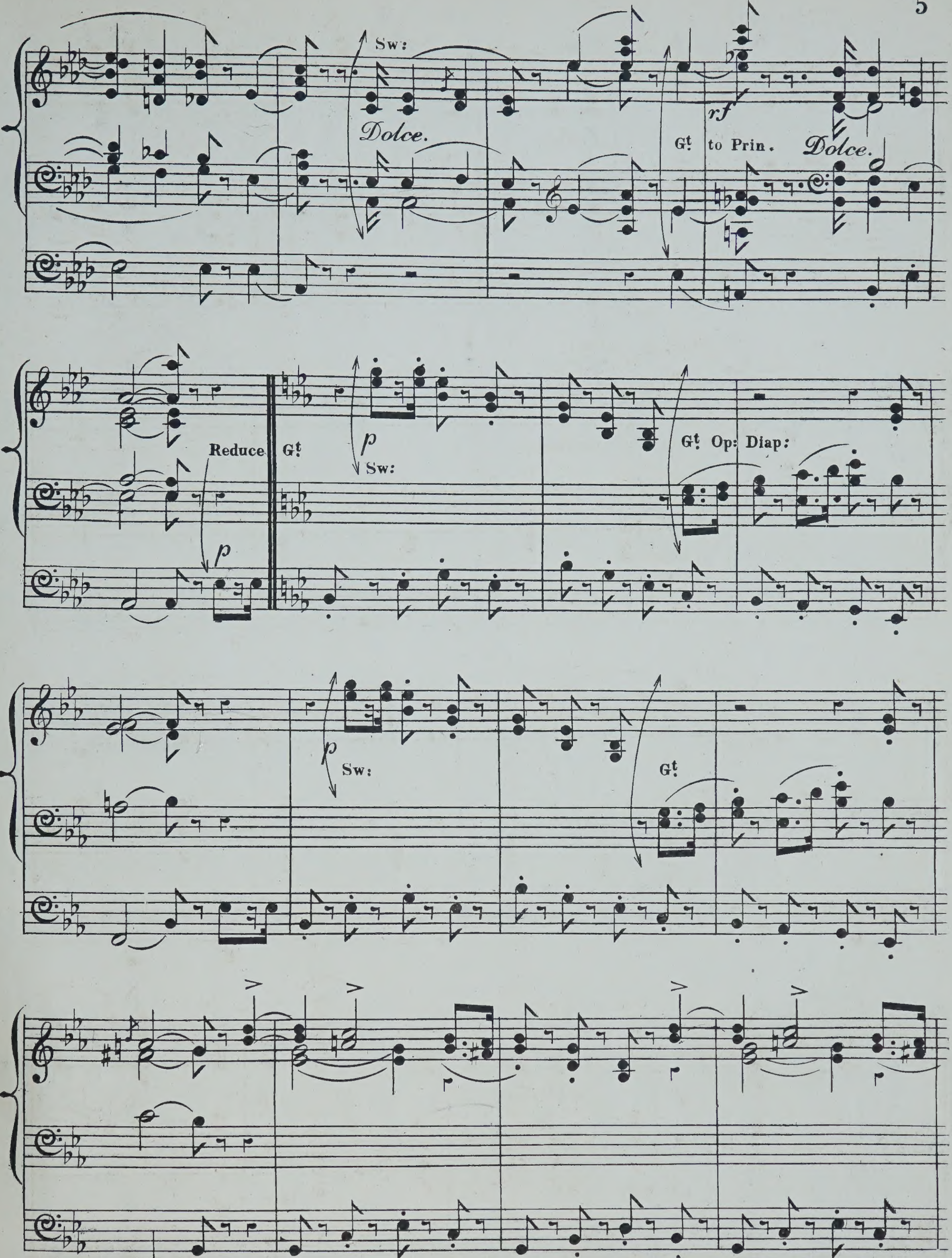
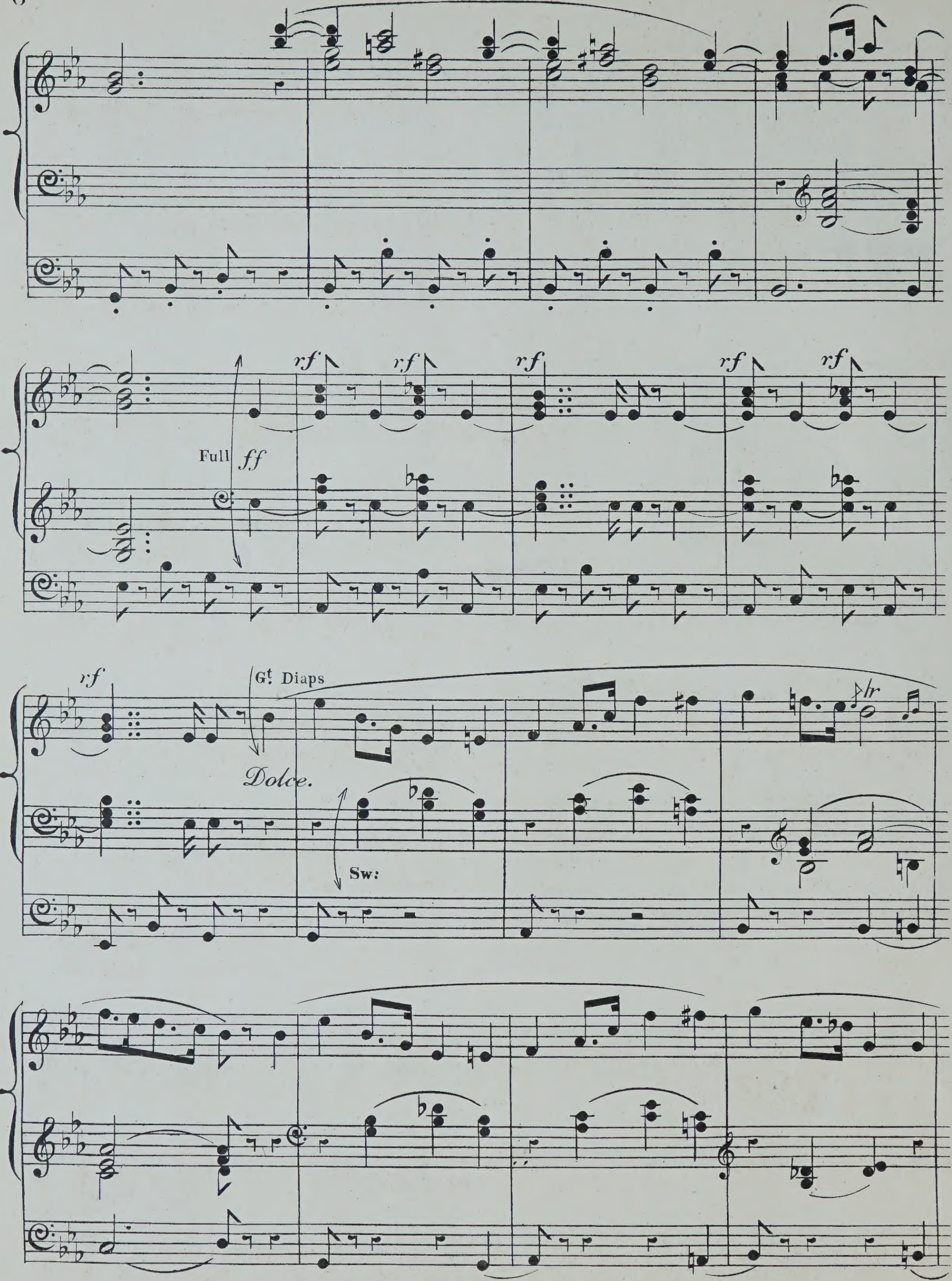
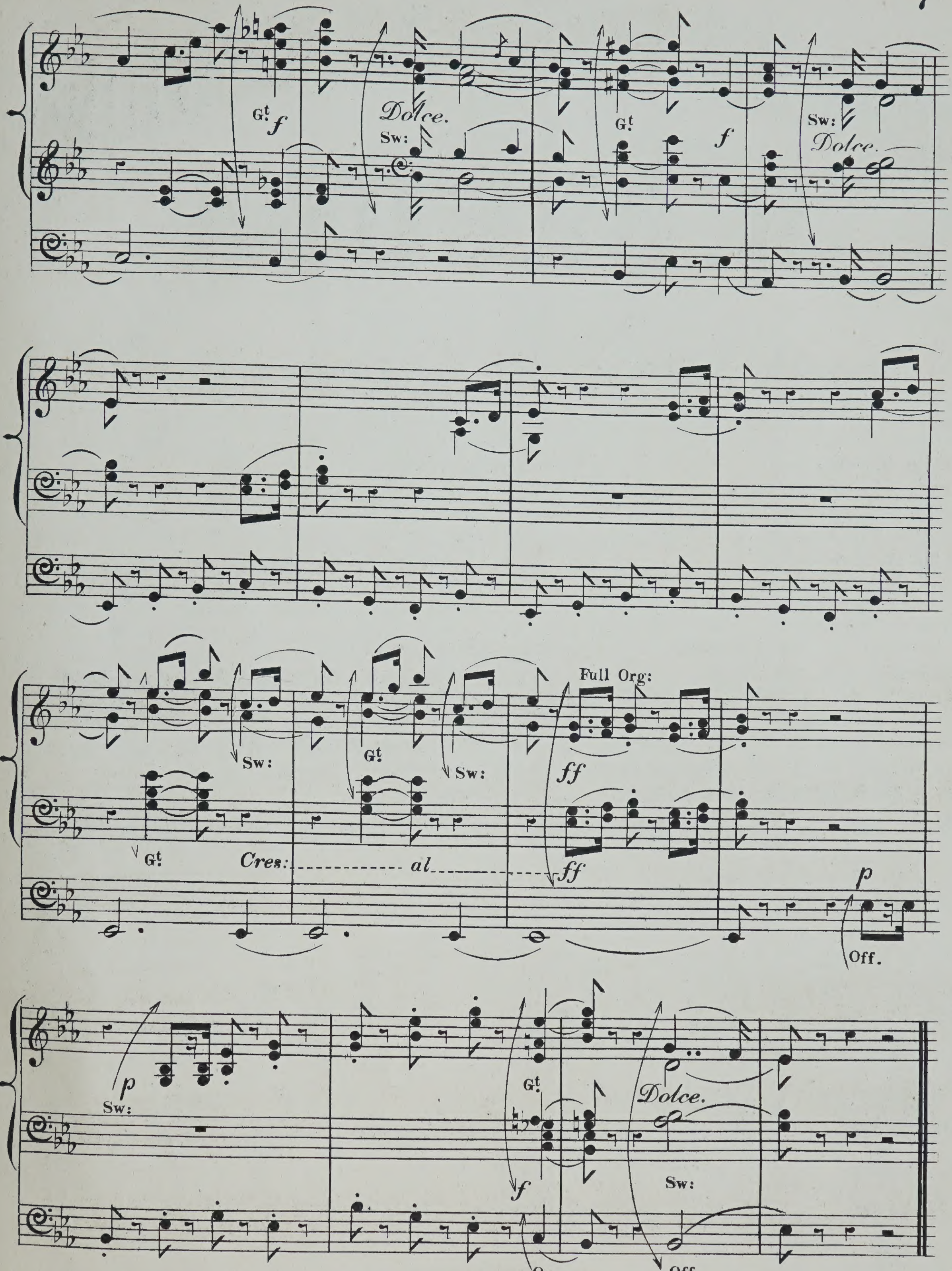

VIVO.
MANUAL.
PEDAL.
Gt Dulciana – to Sw:
Sw: Diaps. Prin. Oboe.
Gt
Dolce.
16 feet. Coupr


Gt. add Flute.
Sw:
f
Dolce.
Gt. Full.
Sw:
Gt.
f
rf


Sw:
Dolce.
rf
G^t off to Prin.
G^t Flute or Clarinet.
un poco espressivo.
Sw:
Sw:
f
G^t Full
Sw:
Dolce.
G^t
f
rf


Sw:
Dolce.
rf
Gt. to Prin.
Dolce.
Reduce
Gt.
p
Sw:
p
Gt. Op: Diap:
p
Sw:
Gt.


Full
ff
rf
rf
rf
rf
rf
rf
Gt Diaps
Dolce.
Sw:
tr


Gt f
Dolce.
Sw:
Gt
f
Sw:
Dolce.
Sw:
Gt
Sw:
Full Org:
ff
Gt
Cres: al ff
p
Off.
p
Sw:
Gt
f
On.
Dolce.
Sw:
Off.

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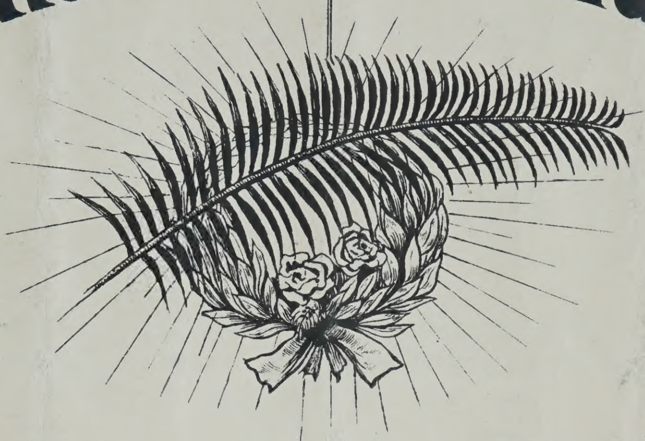
Trauermarsch Funeral March



von by

A. J. STÜTZ

für Orgel bearbeitet von arranged for the Organ by

Paul Homeyer.

M. 1.— 2/—.

Eigentum des Verlegers

Louis Oertel, Hannover. L. Oertel & C°, London W.

Lth. Anst. v. M. Dreissig, Hamburg.

Trauermarsch

von A. J. Stütz

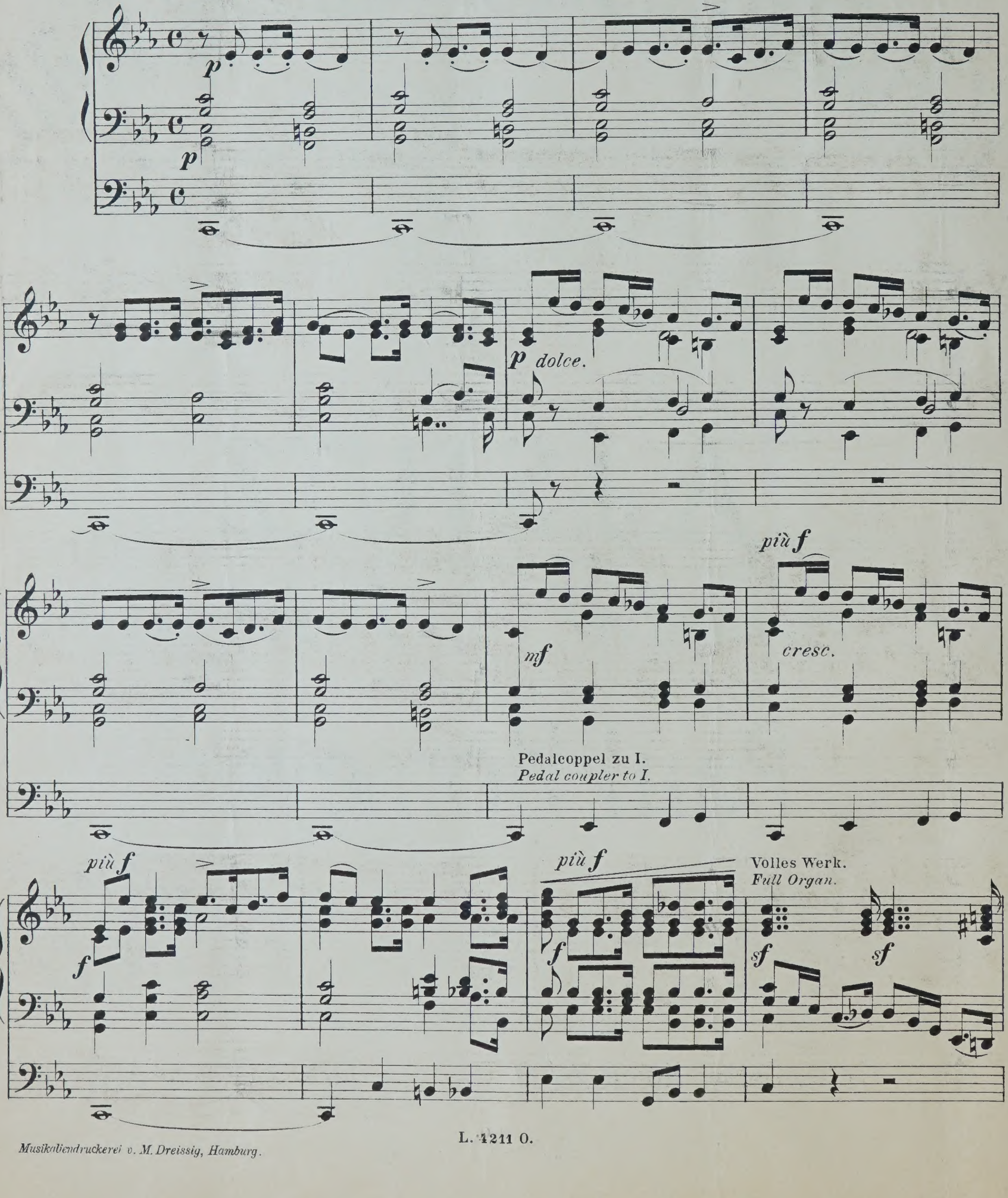
für die Orgel bearbeitet von **Paul Homeyer.**

Funeral-March

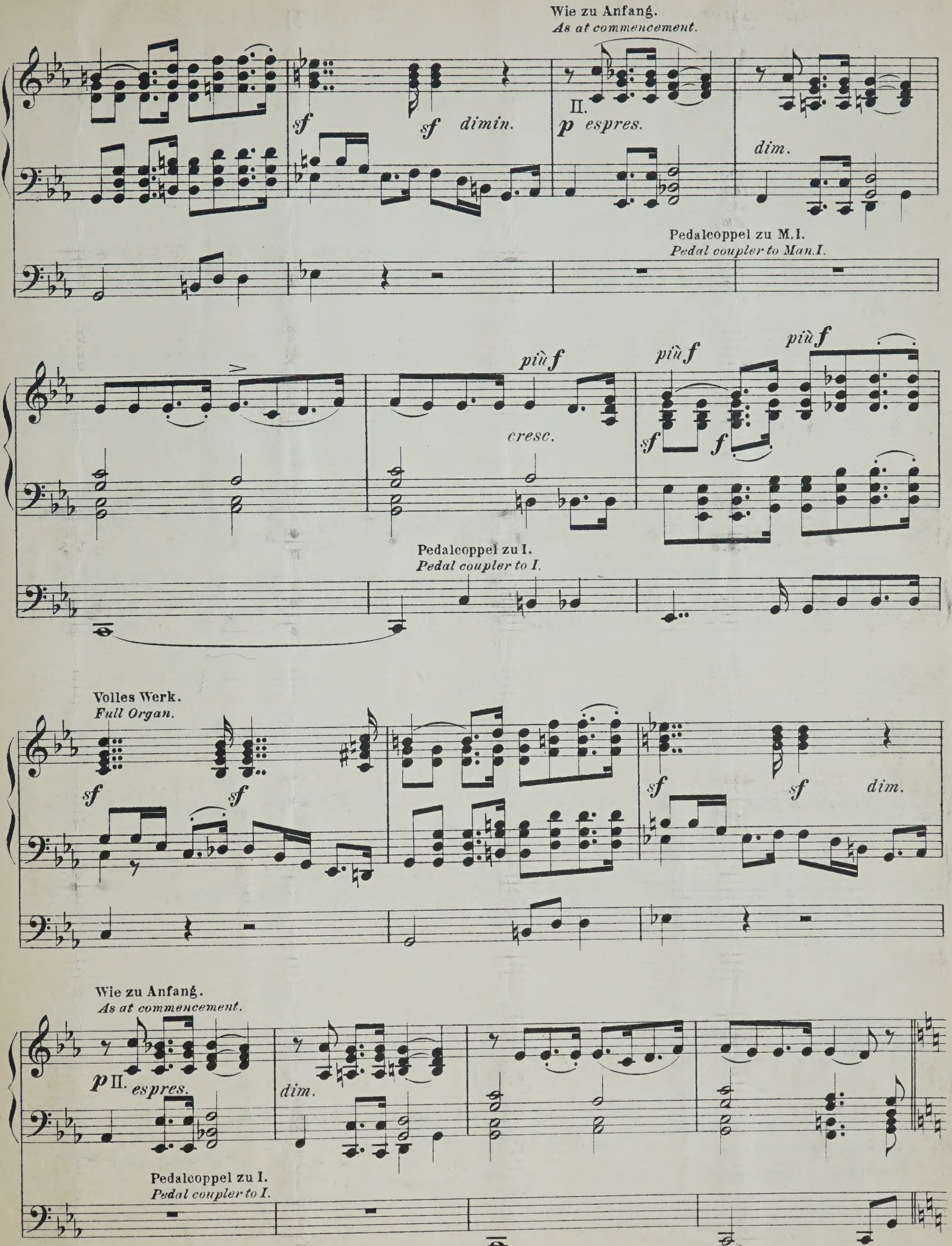
by A. J. Stütz

arranged for the Organ by **Paul Homeyer.**

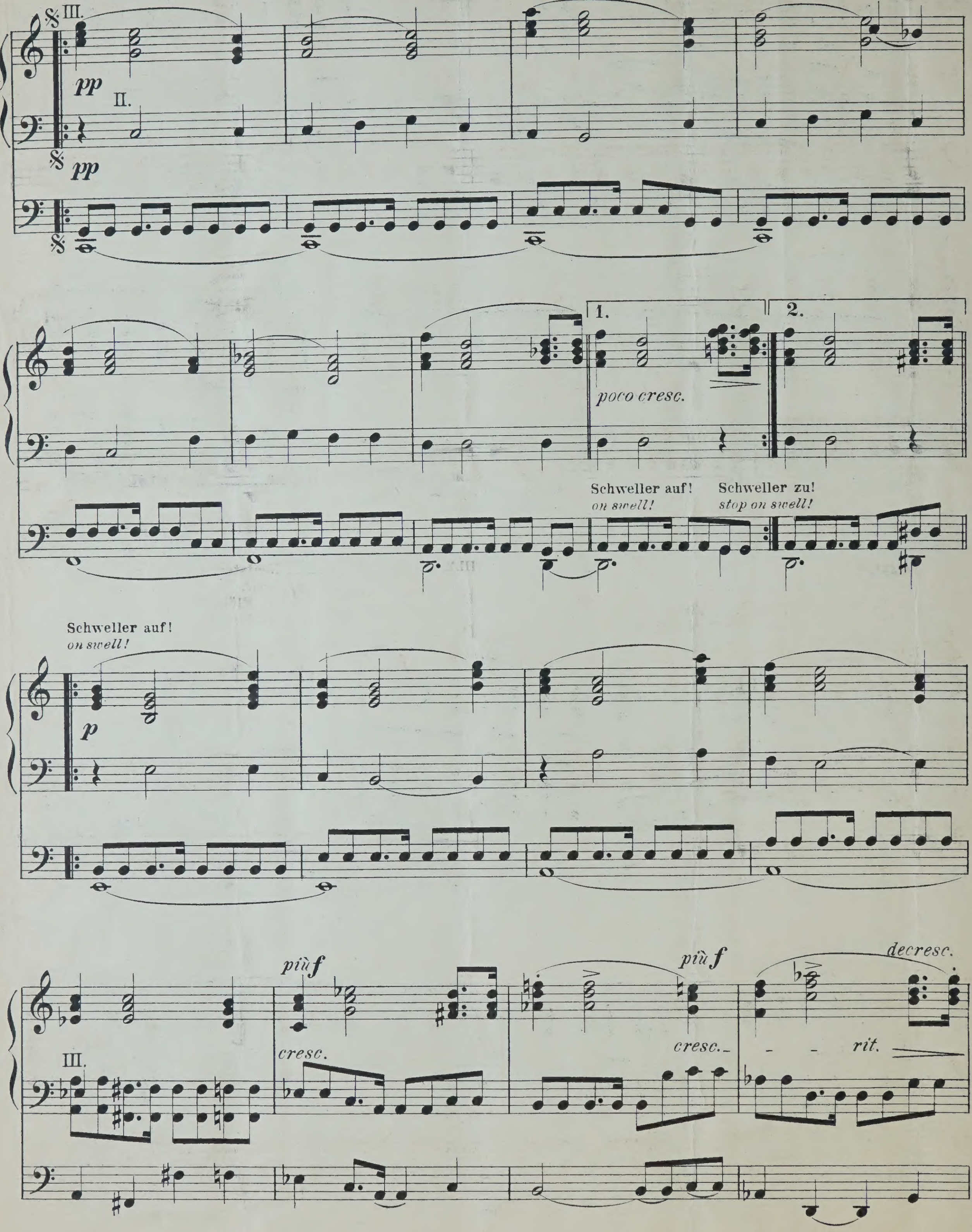
II. Dumpfe, leise Register (Flöte 8' Gedackt 8') Manualcoppel I. zu II.
Gloomy soft register (8 ft. Flute, 8 ft. Gedackt) Manuals I. to II. coupled.
I. Pedal Subbass 16' ohne Koppel.
Pedal Subbass 16 ft. without couplers.


p
p
p dolce.
mf
più f
cresc.
Pedalcoppel zu I.
Pedal coupler to I.
più f
f
più f
f
Volles Werk.
Full Organ.
sf
sf

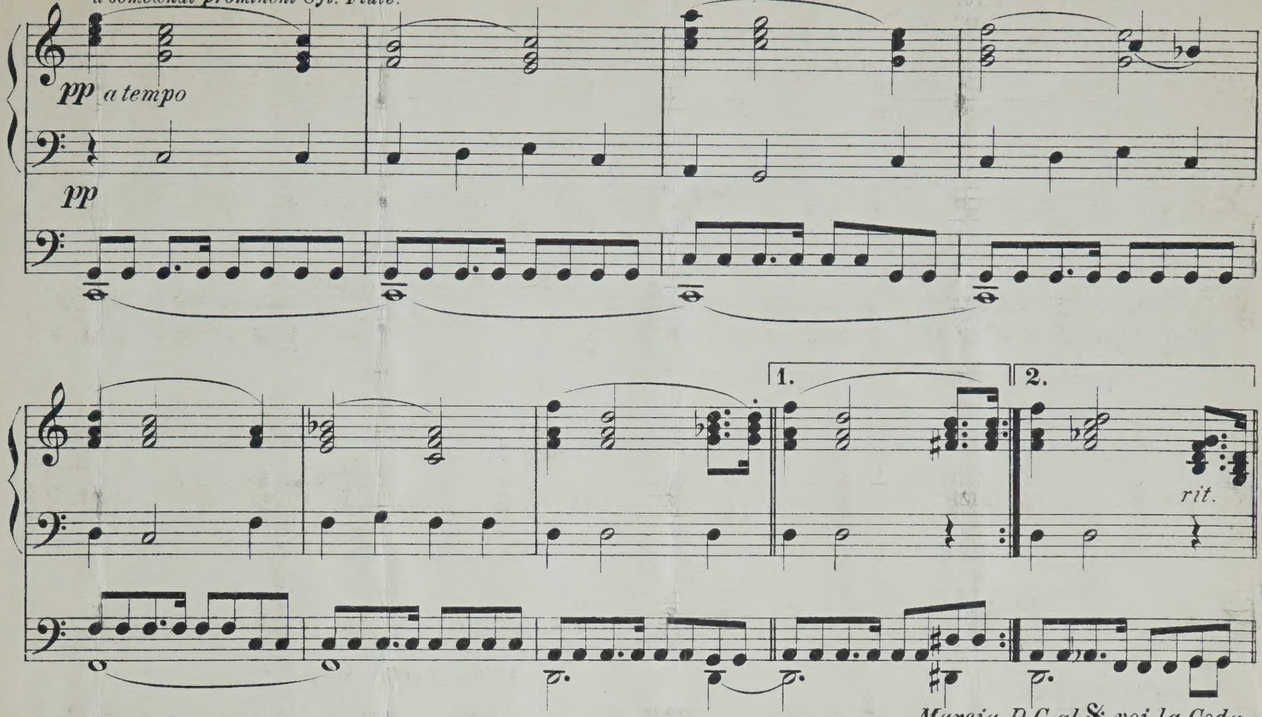
Musikaliendruckerei v. M. Dreissig, Hamburg.


Wie zu Anfang.
As at commencement.
sf
sf
dimin.
II.
p espres.
dim.
Pedalcoppel zu M.I.
Pedal coupler to Man.I.
più f
più f
più f
cresc.
sf
f
Pedalcoppel zu I.
Pedal coupler to I.
Volles Werk.
Full Organ.
sf
sf
sf
sf
dim.
Wie zu Anfang.
As at commencement.
p II.
espres.
dim.
Pedalcoppel zu I.
Pedal coupler to I.

III. ganze leise streichende Register. Schweller zu.
Very soft violin. Stop on swell.
II. eine etwas hervortretende Flöte 8'.
a somewhat prominent 8 ft. Flute.


III.
pp
II.
pp
1.
2.
poco cresc.
Schweller auf!
on swell!
Schweller zu!
stop on swell!
Schweller auf!
on swell!
p
III.
più f
cresc.
più f
cresc.
rit.
decresc.

III. ganze leise streichende Register. Schweller zu.
Very soft violin. Stop on swell.
II. eine etwas hervortretende Flöte 8'
a somewhat prominent 8 ft. Flute.

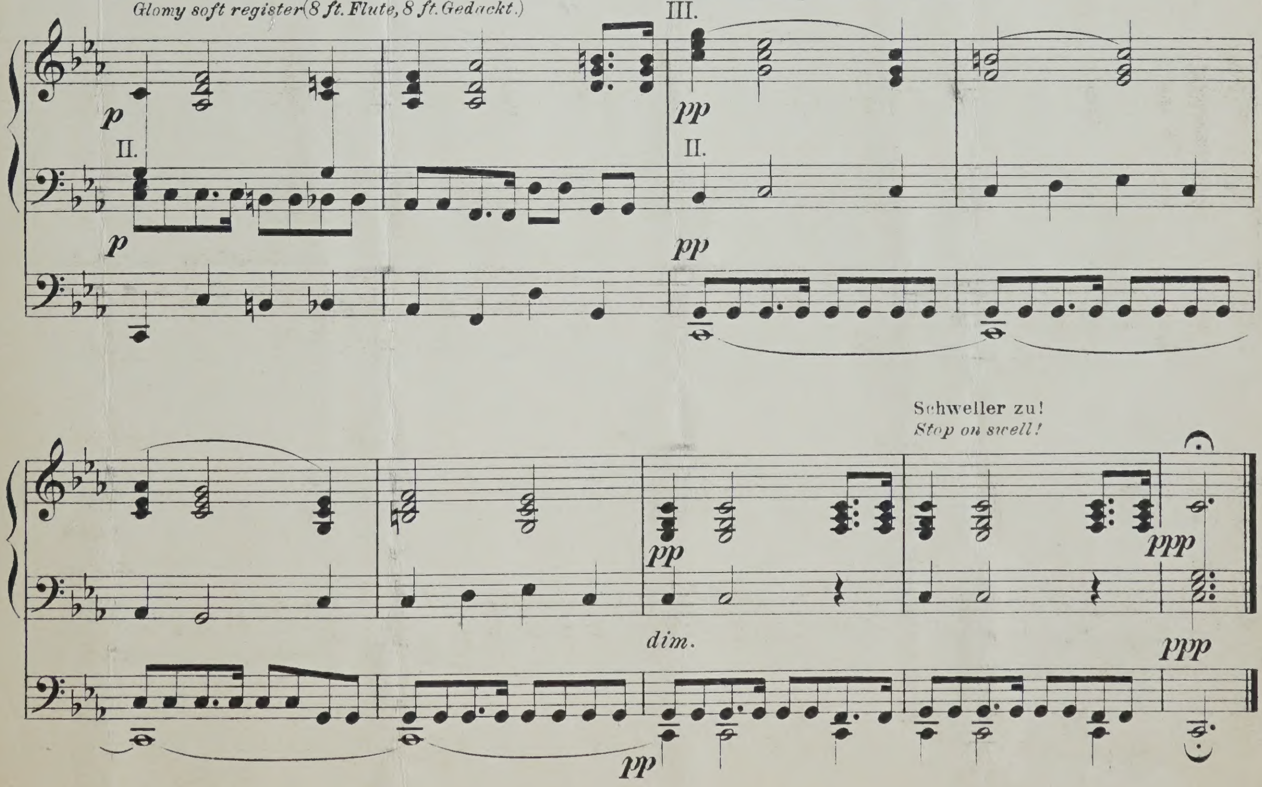

pp a tempo
pp
1.
2.
rit.

Marcia D.C. al 𝄋 poi la Coda.

CODA.

II. Dumpfe, leise Register (Flöte 8' Gedackt 8')
Glomy soft register (8 ft. Flute, 8 ft. Gedackt.)

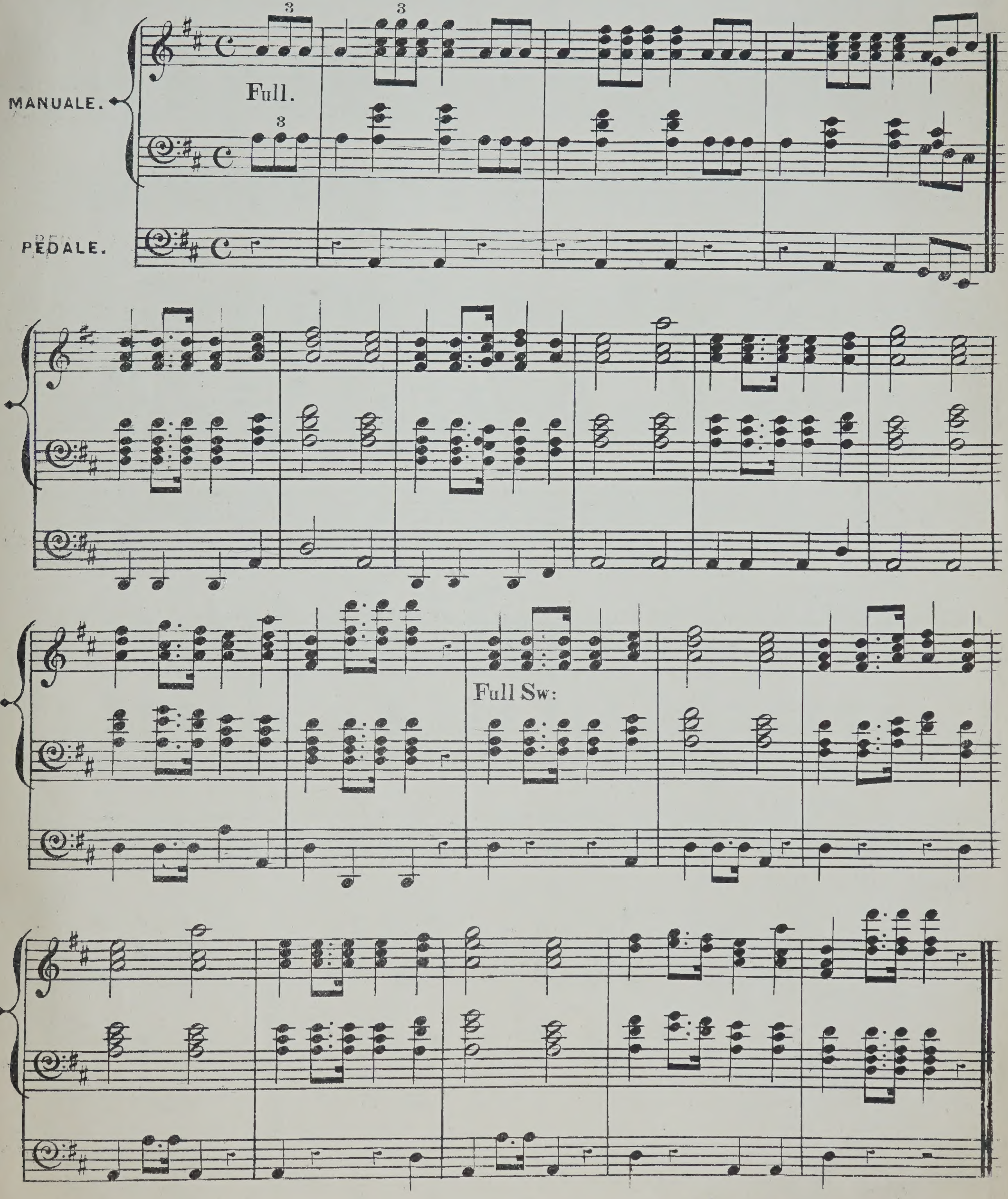
III. ganze leise streichende Register. Schweller zu.
Very soft violin. Stop on swell.
II. eine etwas hervortretende Flöte 8'
a somewhat prominent 8 ft. Flute.


III.
p
II.
p
pp
II.
pp
Schweller zu!
Stop on swell!
pp
ppp
dim.
ppp
pp

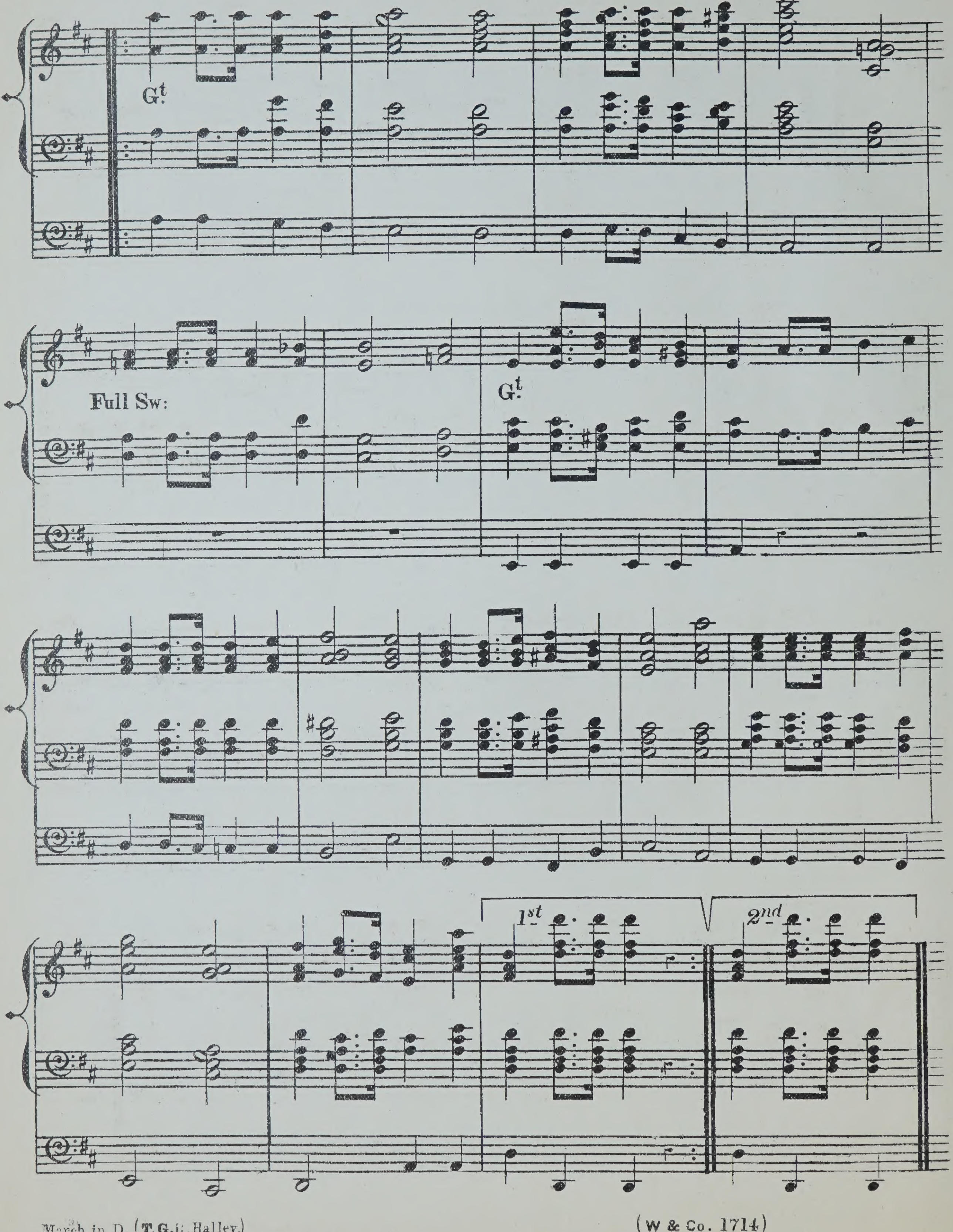
MARCH IN D.

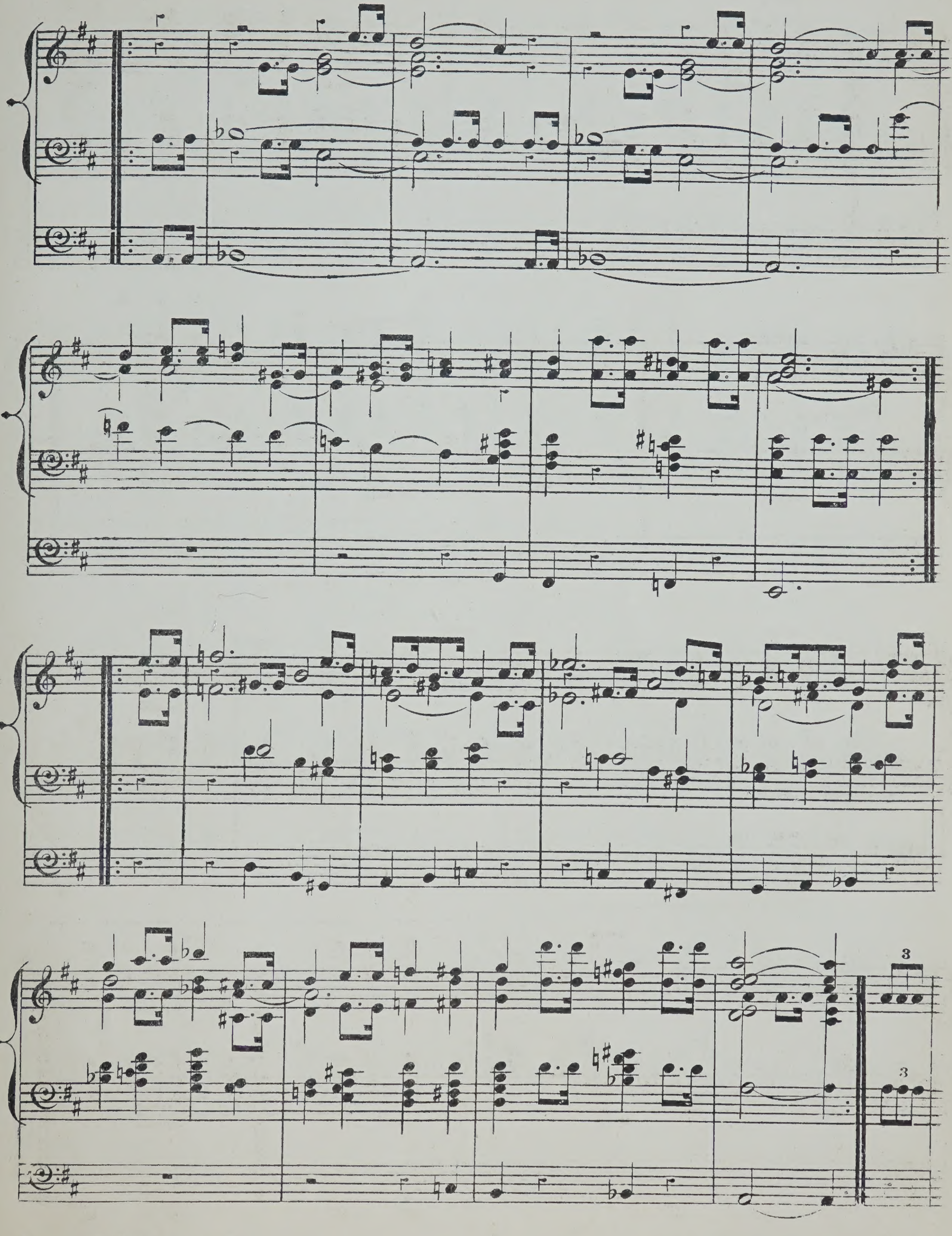
Allegro maestoso.

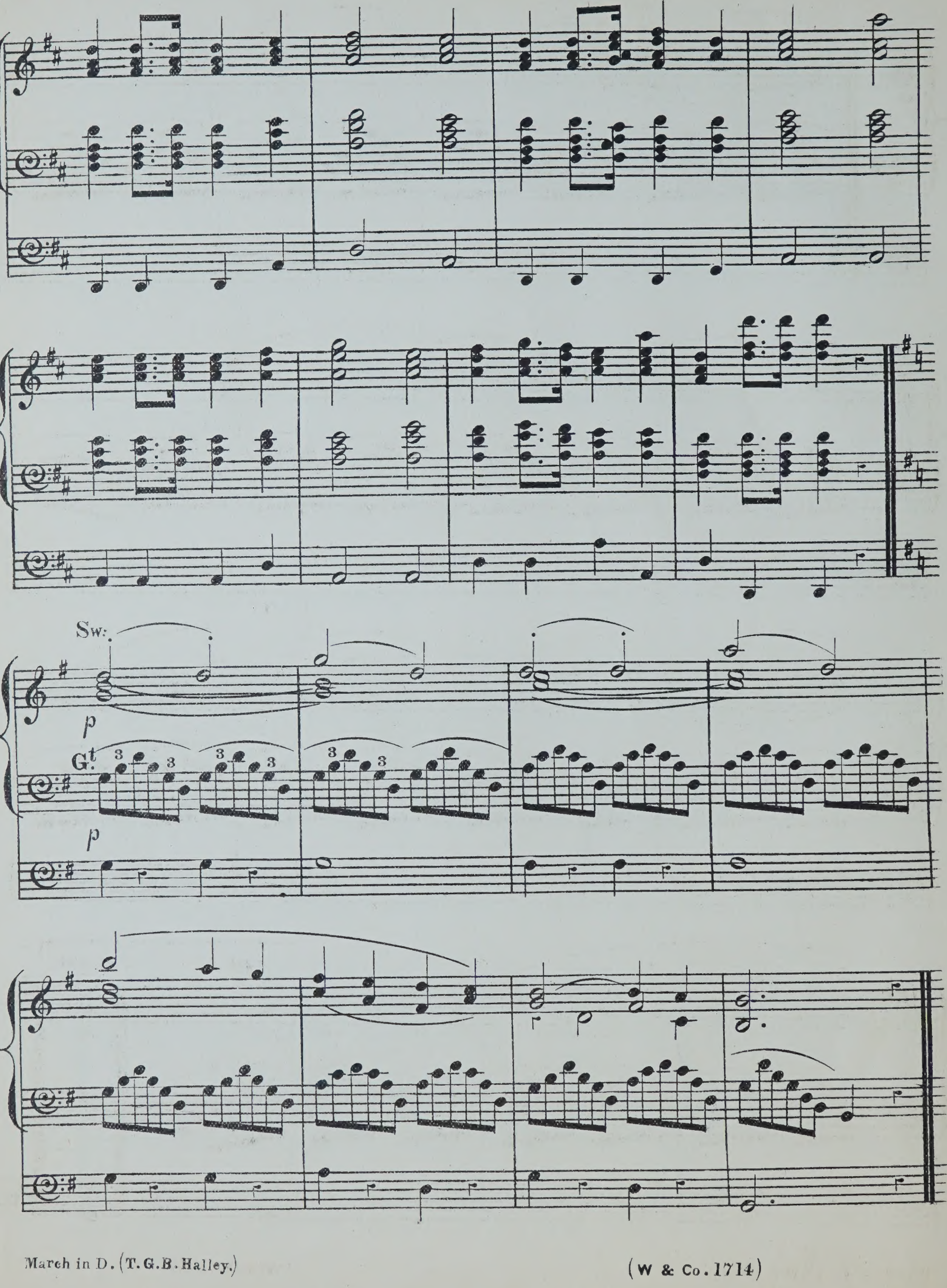
T. C. B. HALLEY.

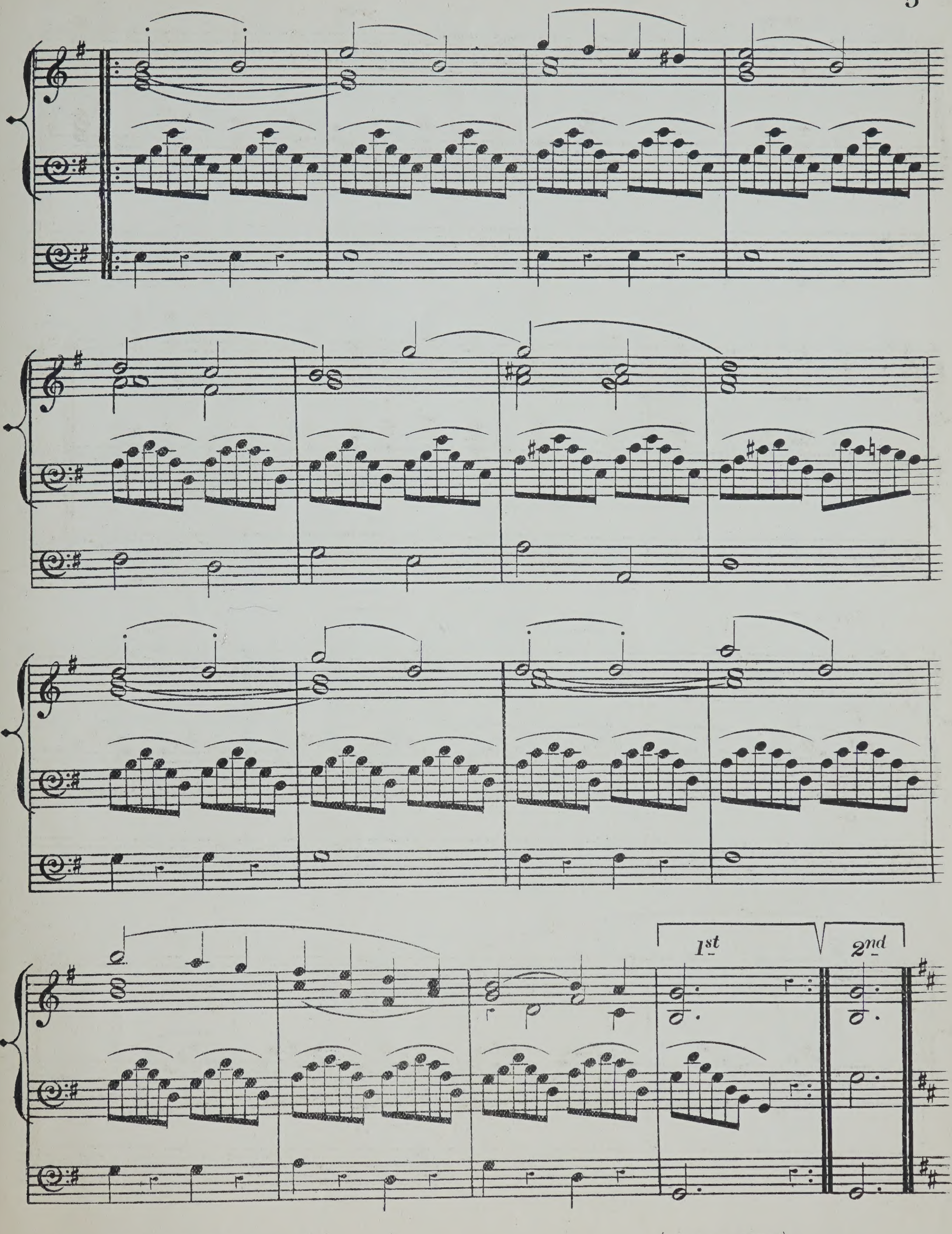

3
3
3
MANUALE.
Full.
PEDALE.
Full Sw:

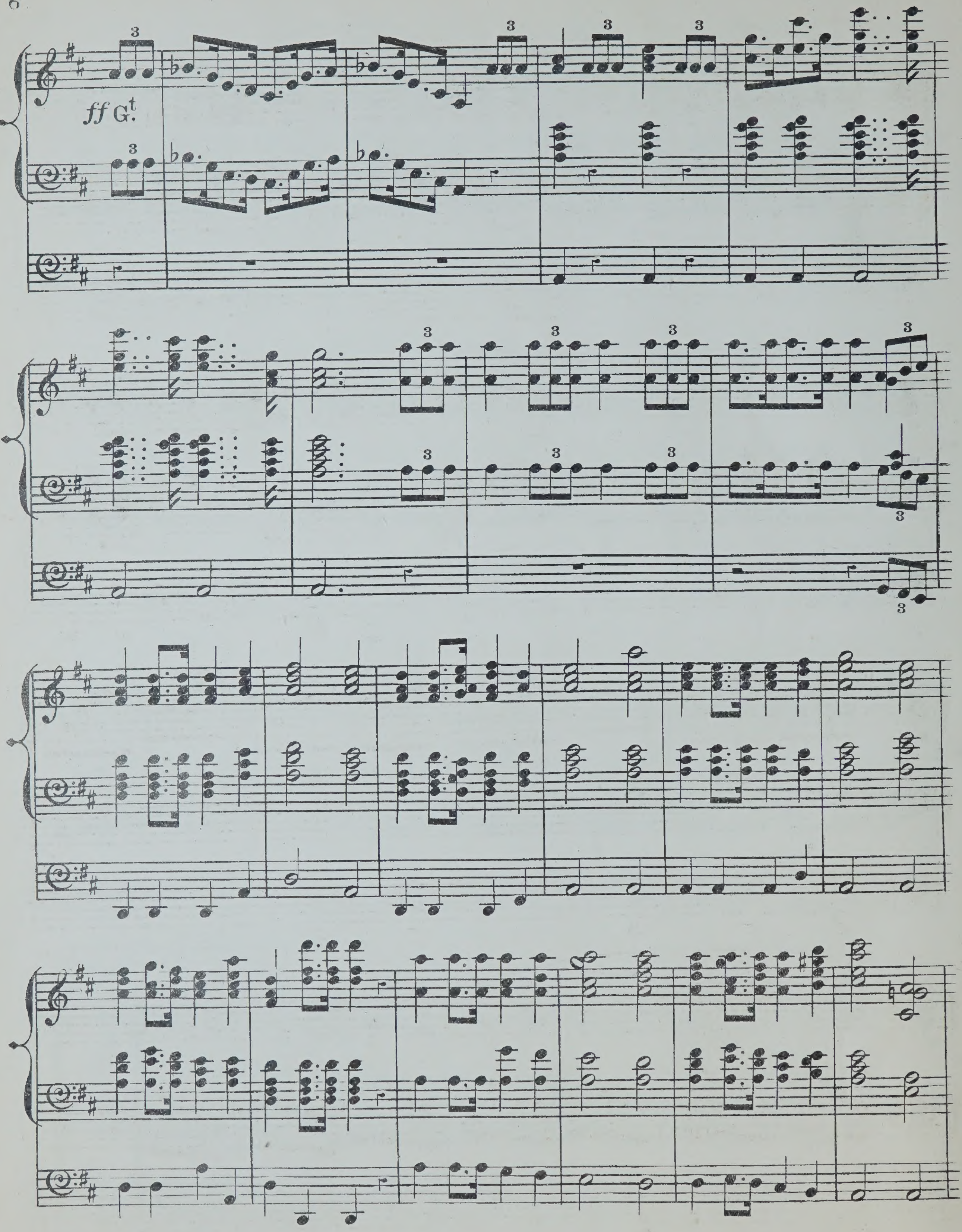
ashdown

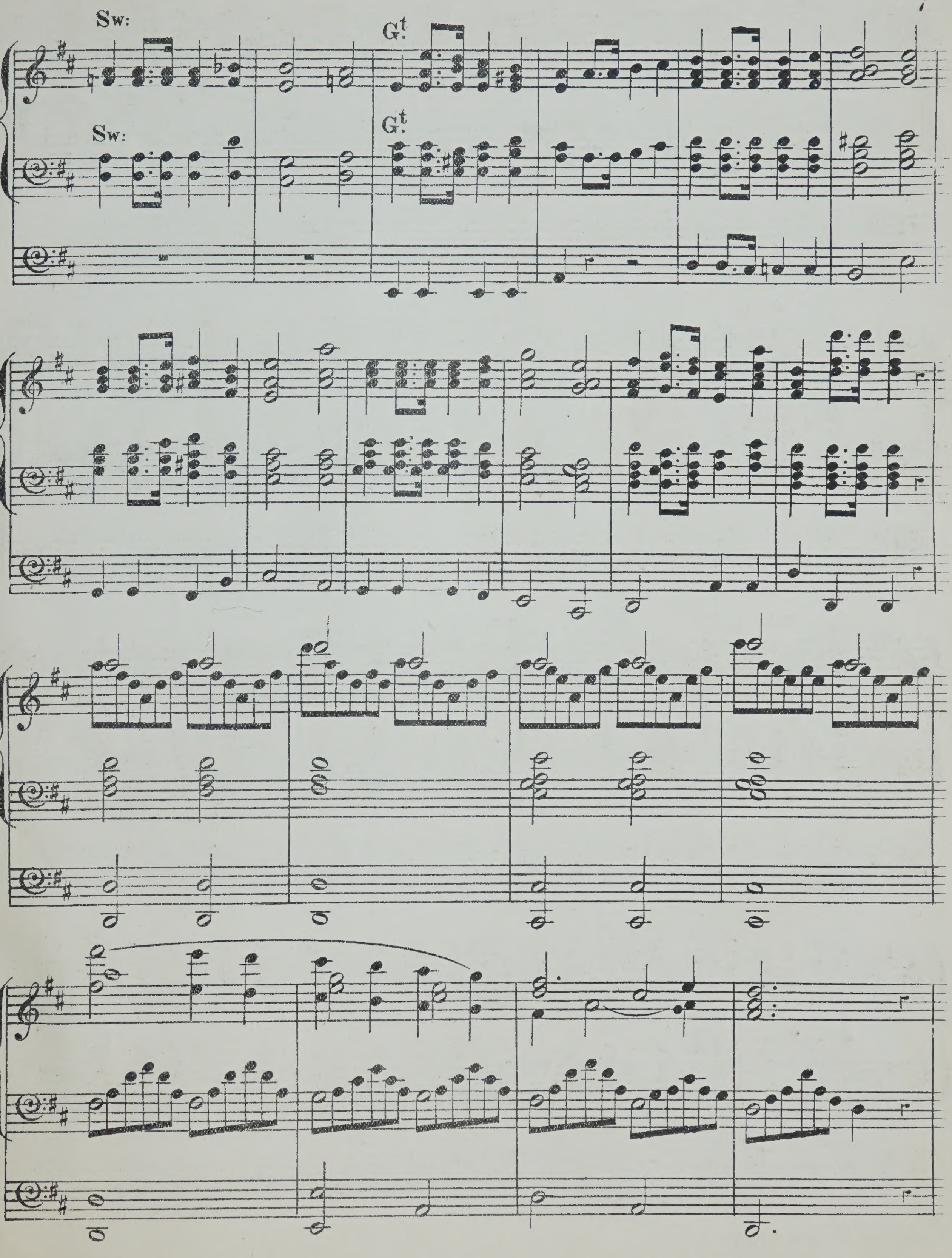

Gt.
Full Sw:
Gt.
1st
2nd

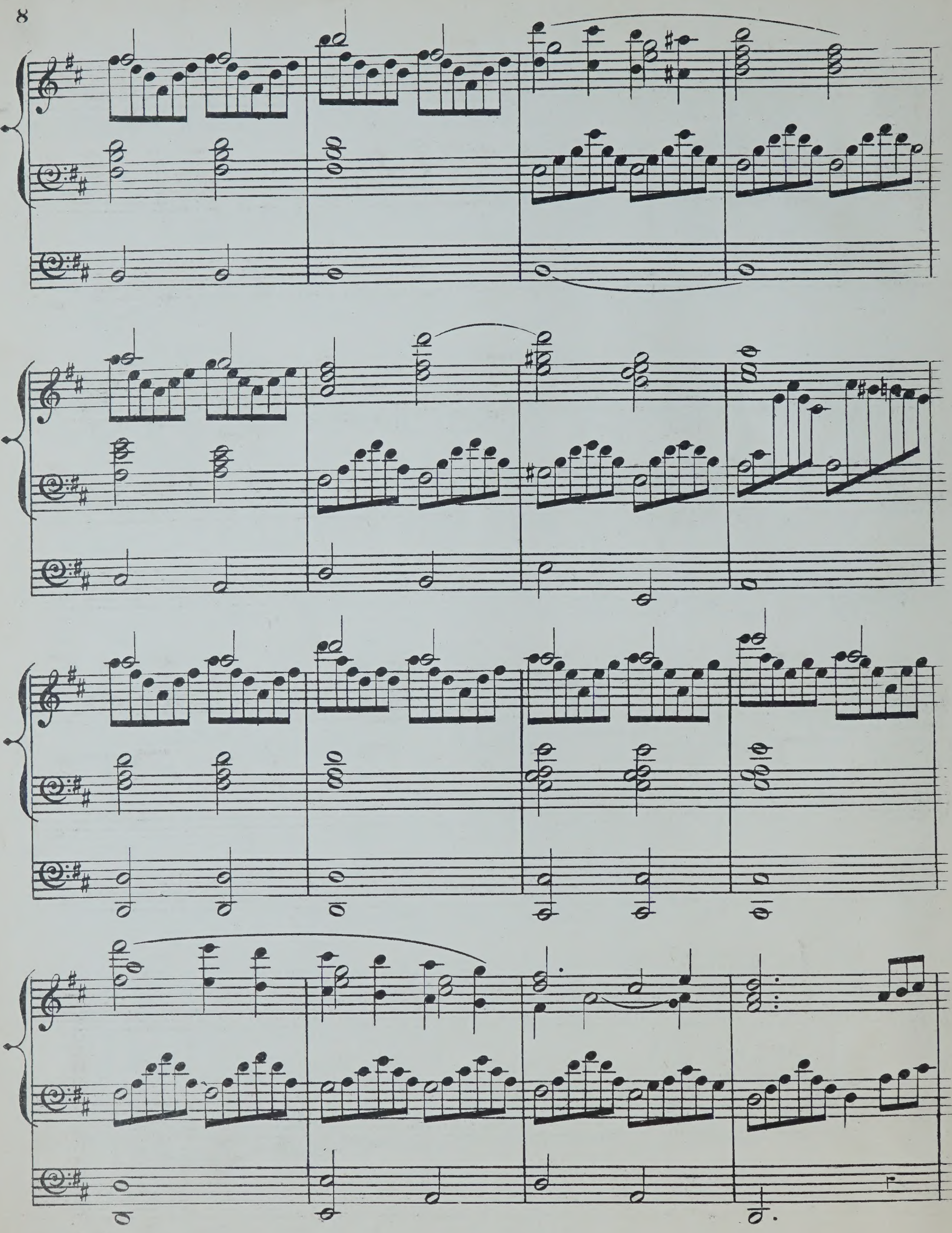

3
3

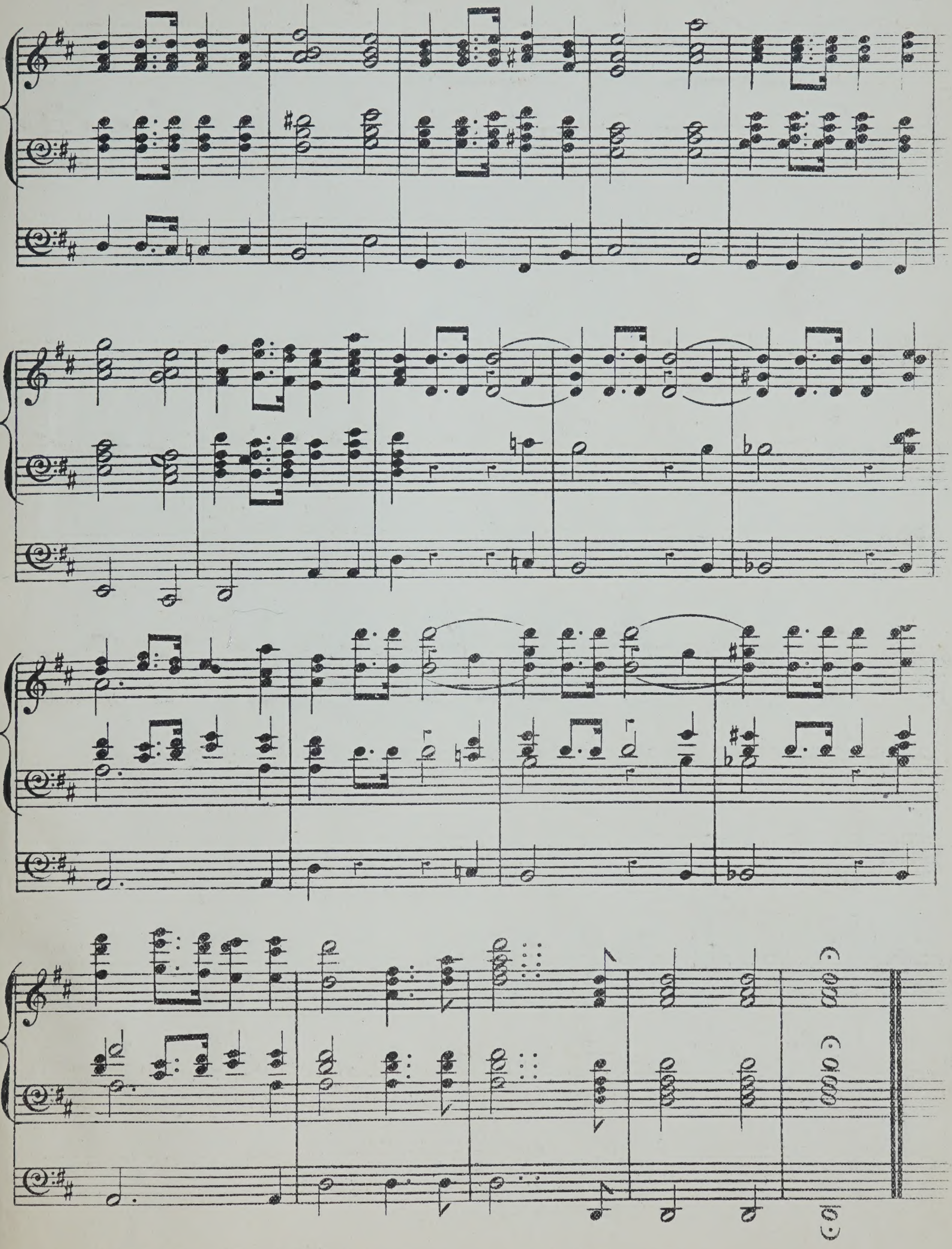

Sw:
p
Gt
p


1st
2nd


ff G.t
3


Sw:
Gt.
Sw:
Gt.





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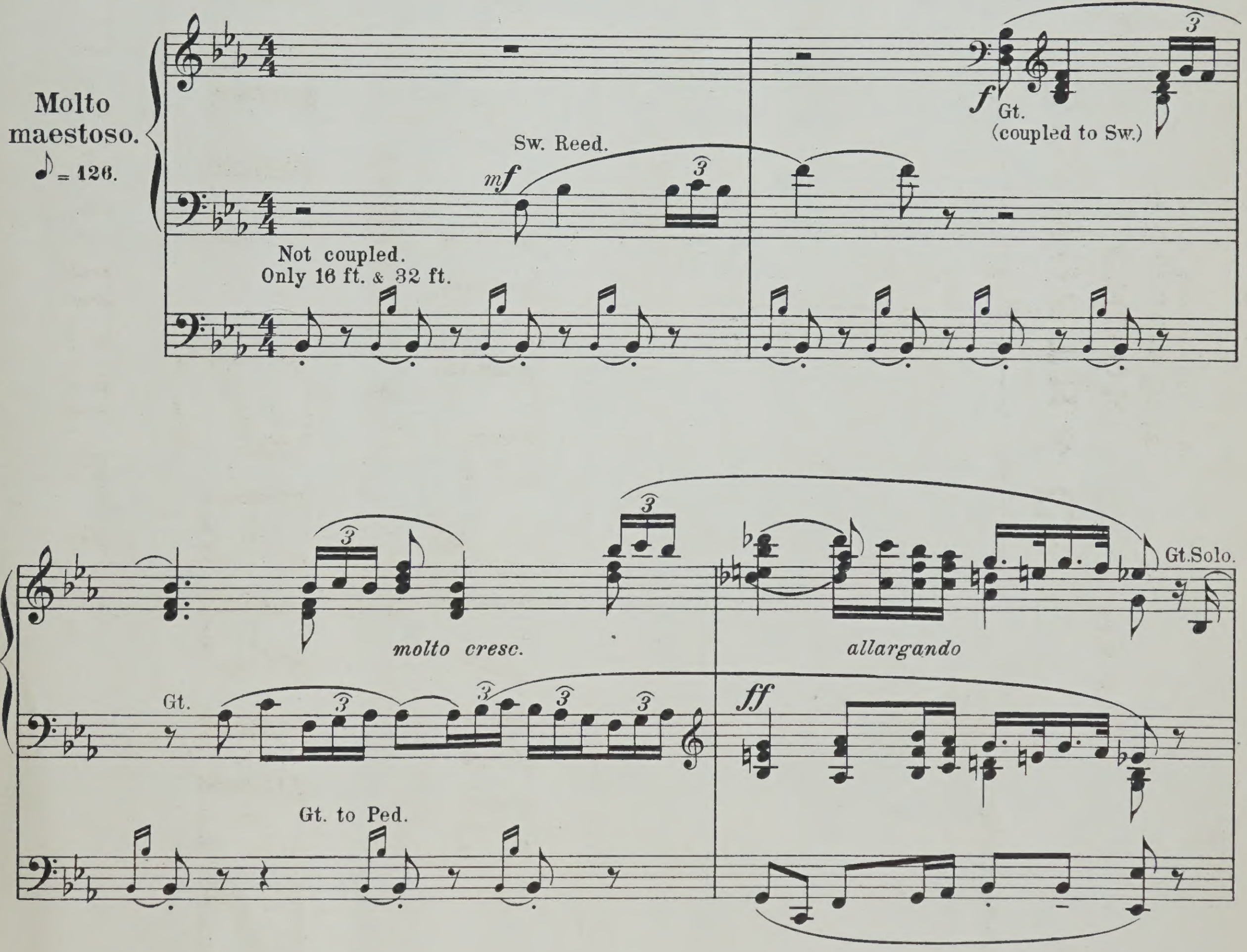
Molto maestoso.
♪ = 126.
Sw. Reed.
mf
Not coupled.
Only 16 ft. & 32 ft.
f
Gt.
(coupled to Sw.)
3
molto cresc.
allargando
Gt. Solo.
Gt.
ff
Gt. to Ped.

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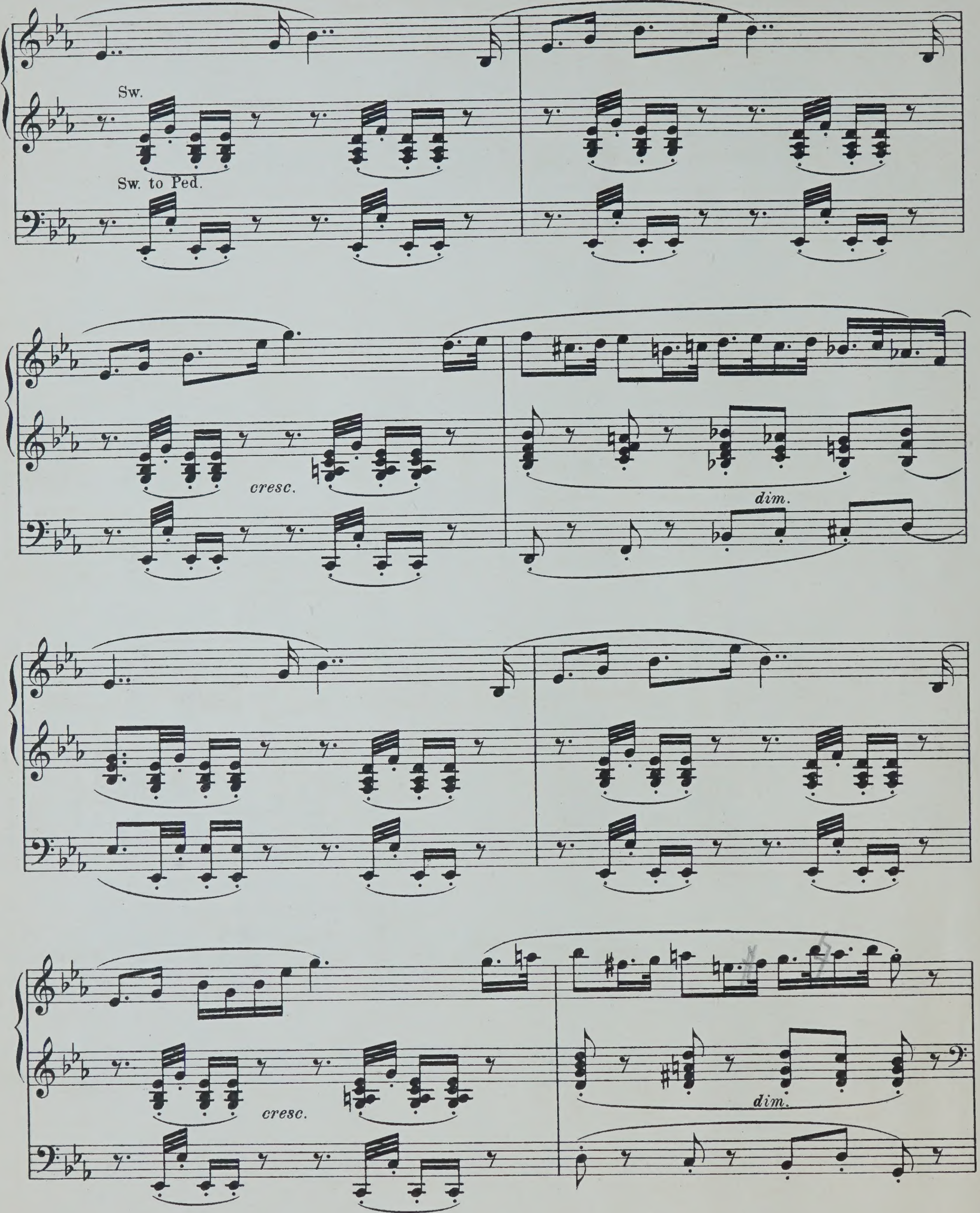
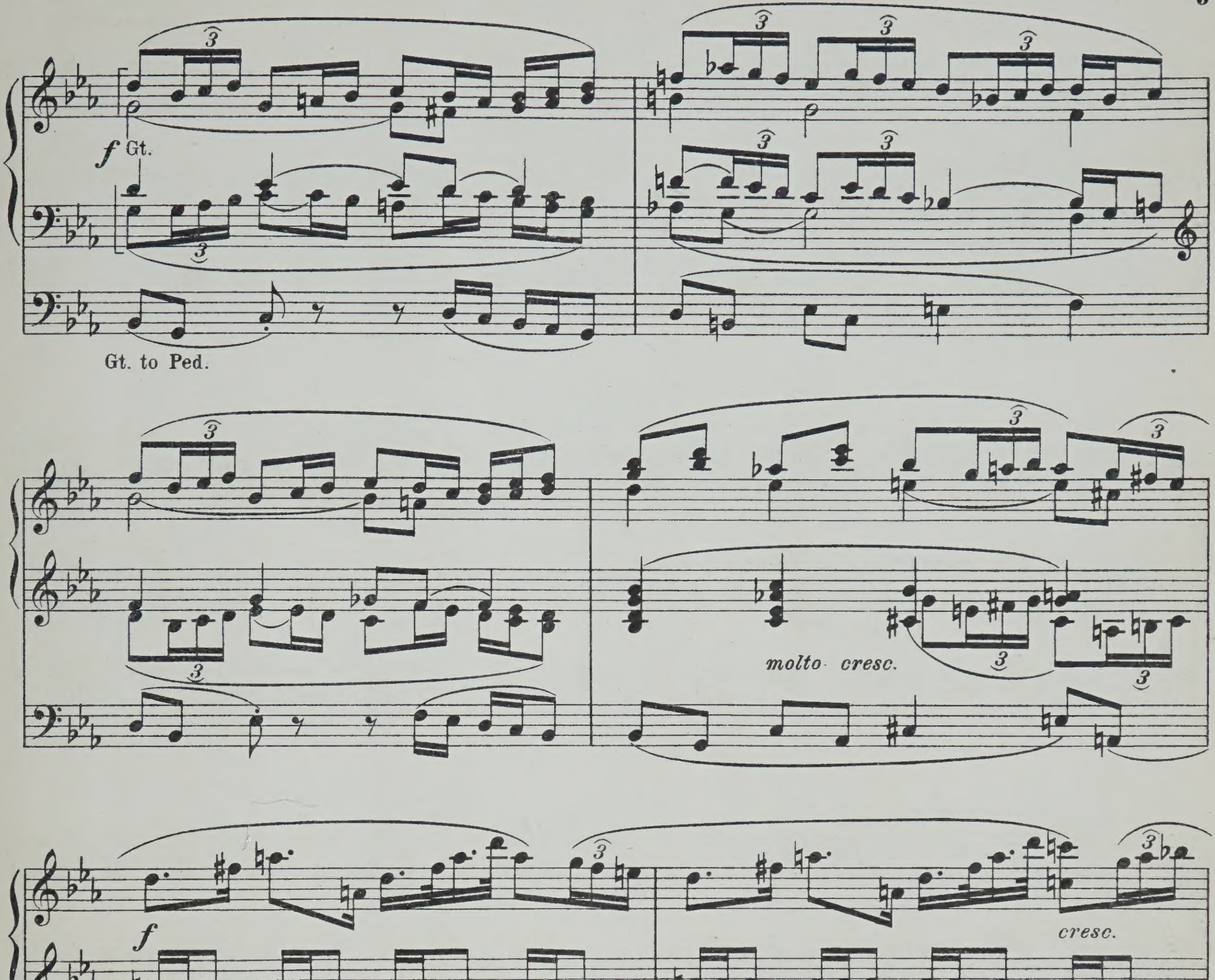
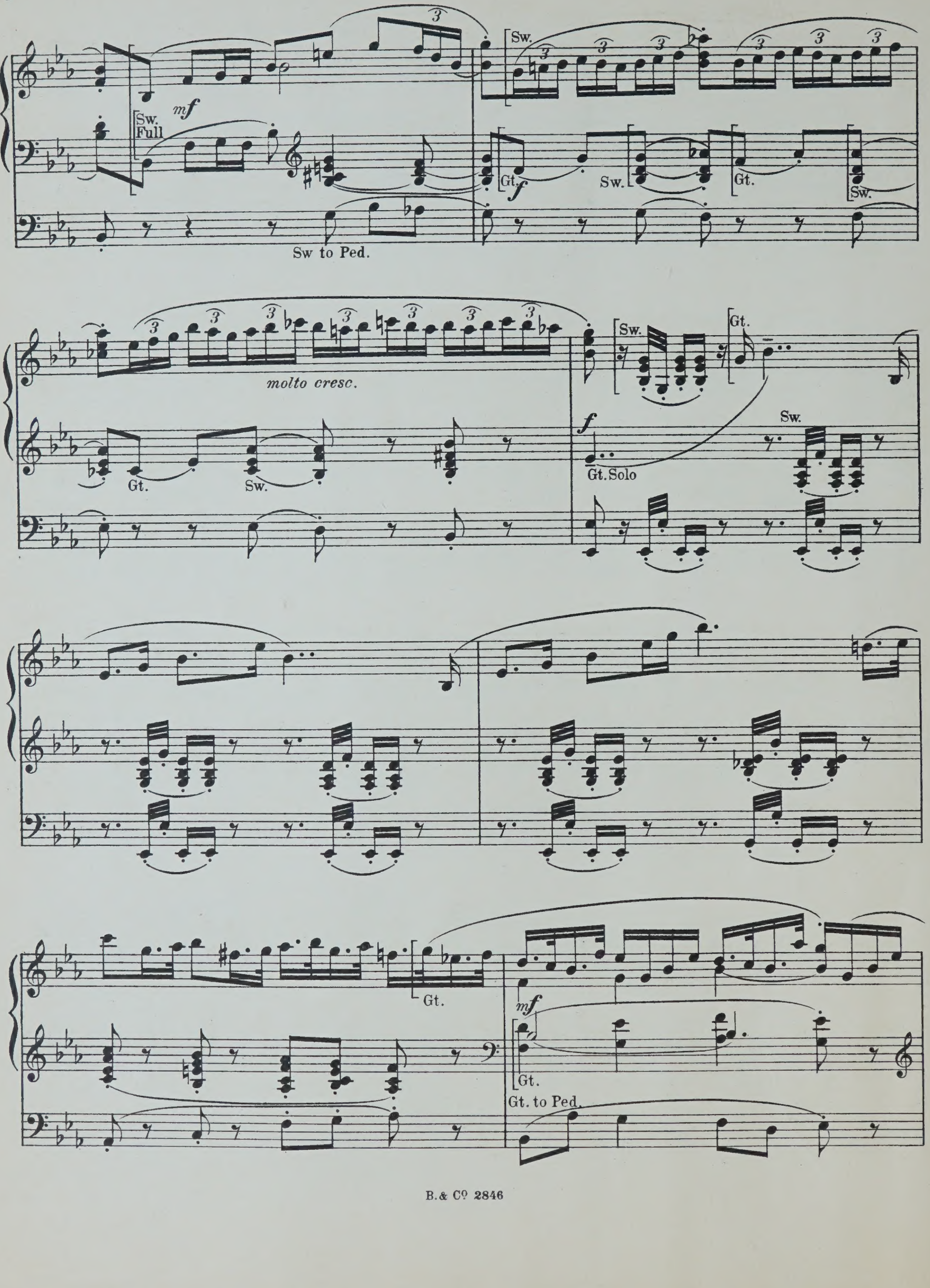
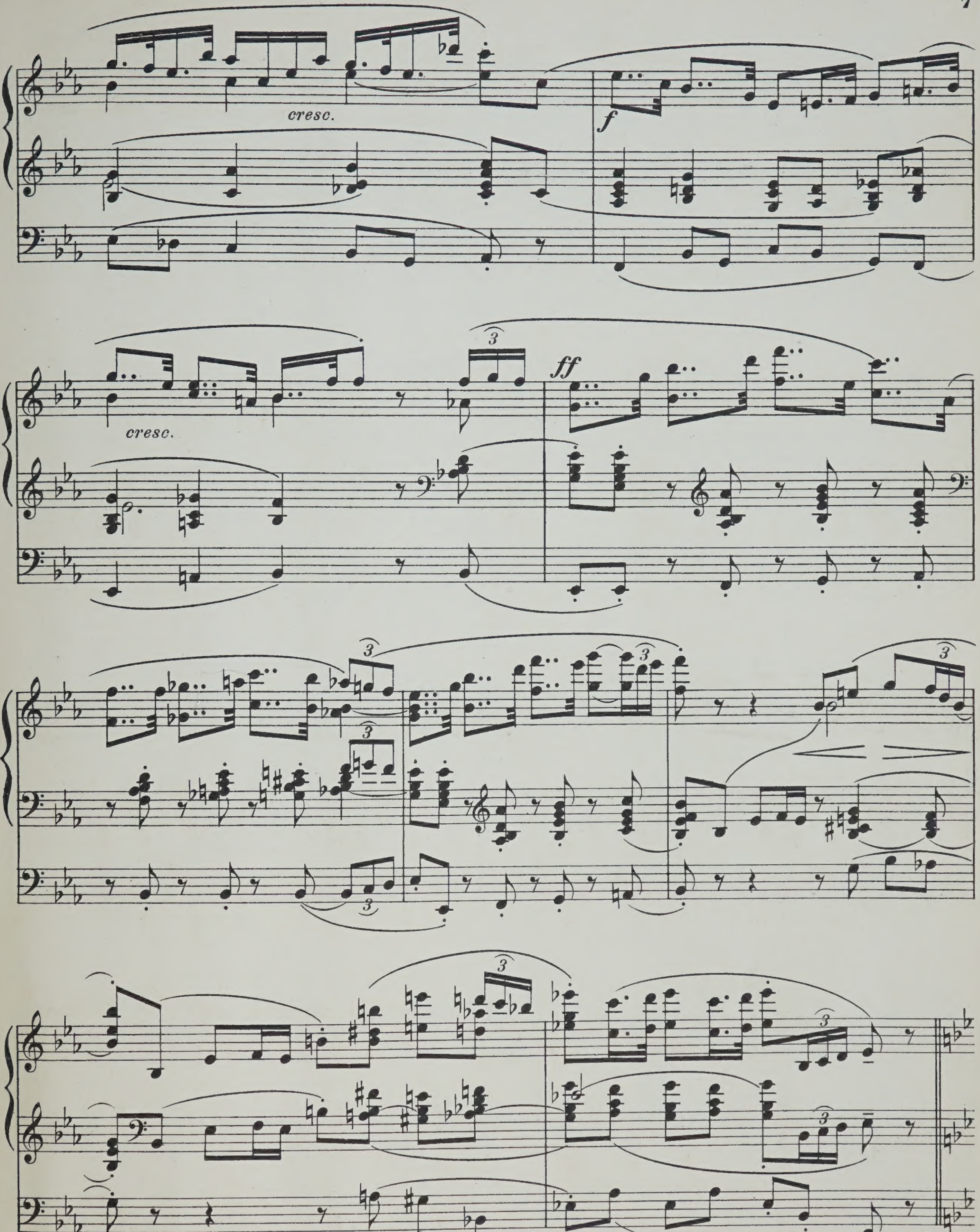
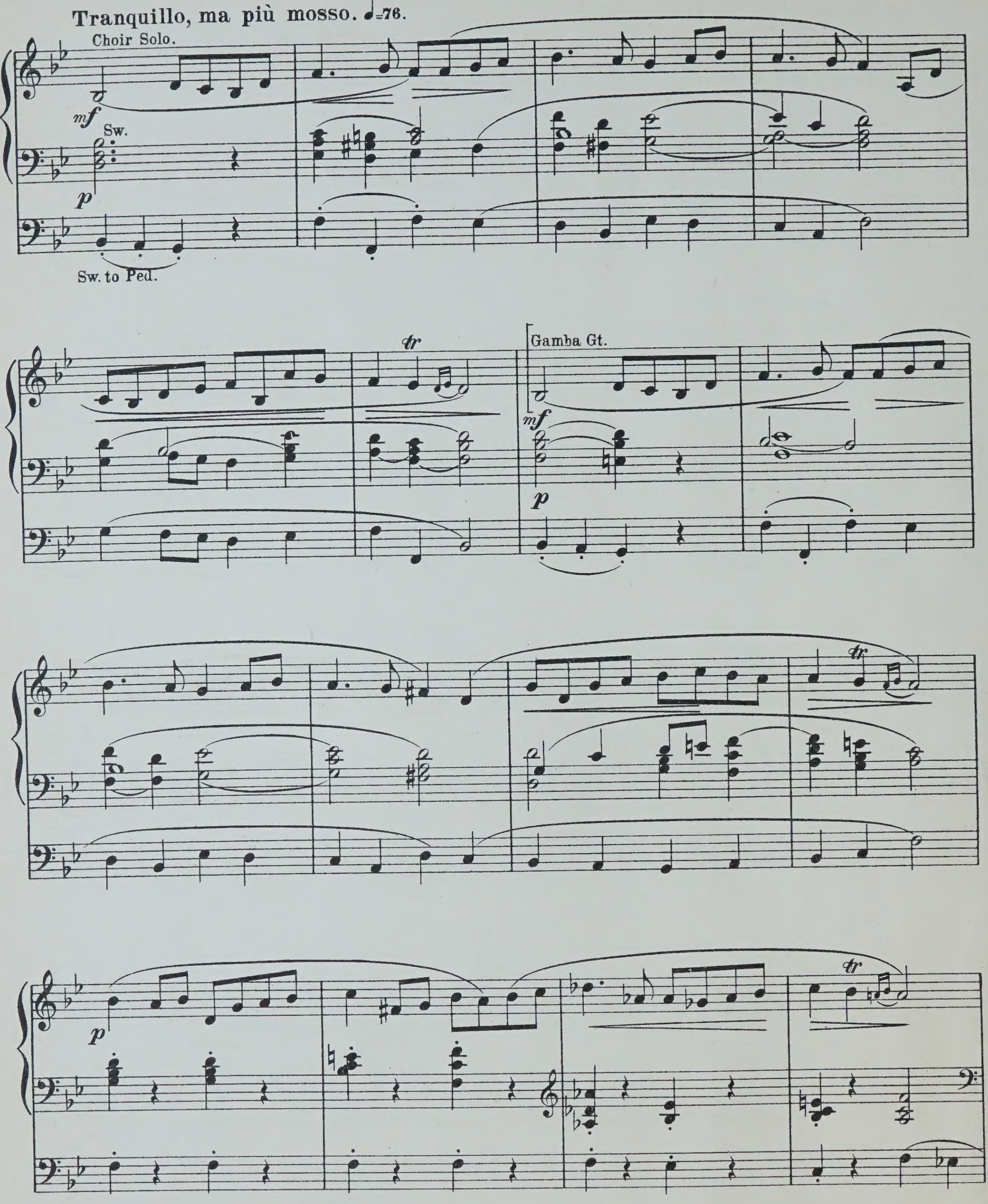

Sw.
Sw. to Ped.
cresc.
dim.
cresc.
dim.

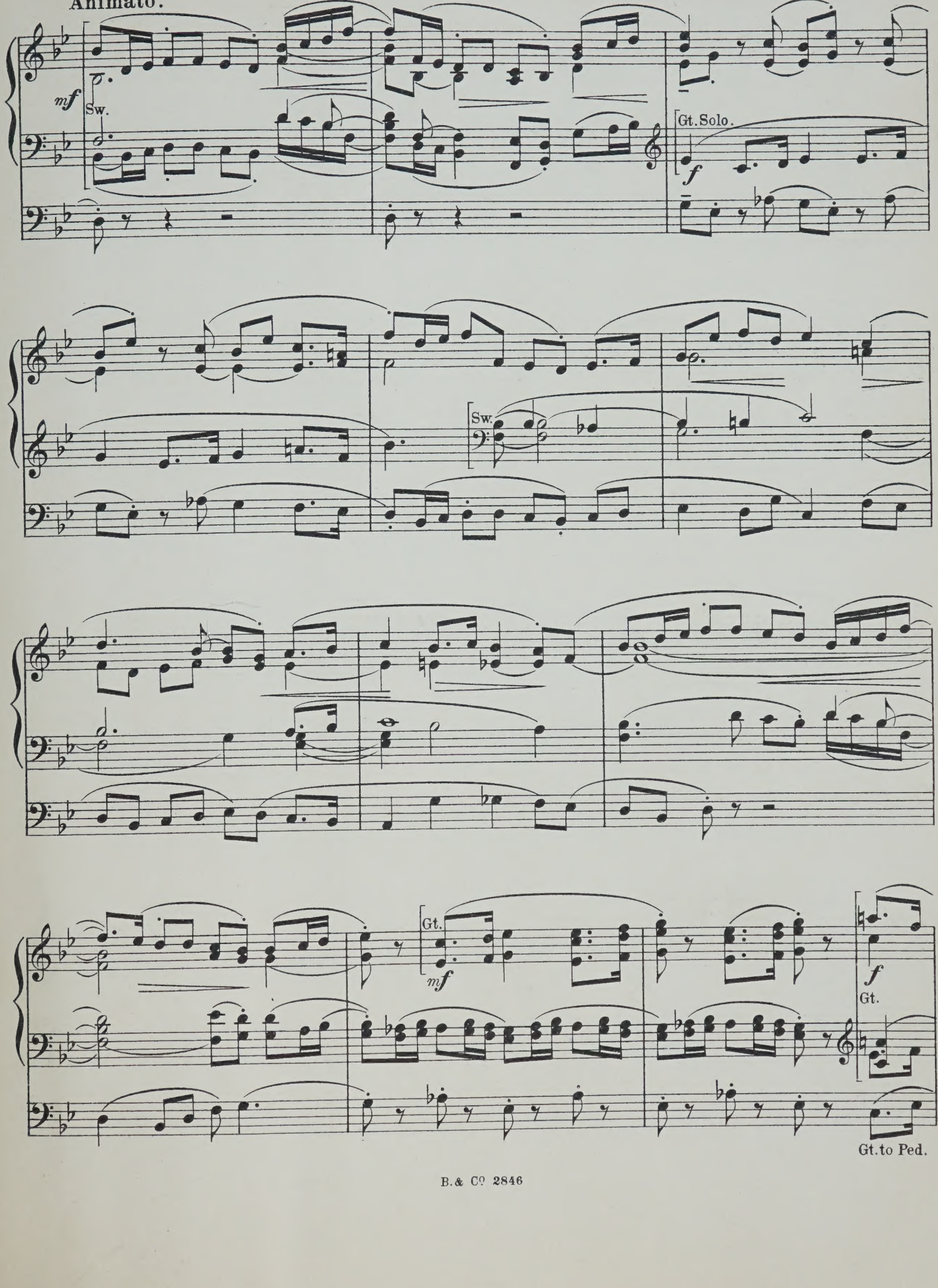

f Gt.
Gt. to Ped.
molto cresc.
f
cresc.
ff

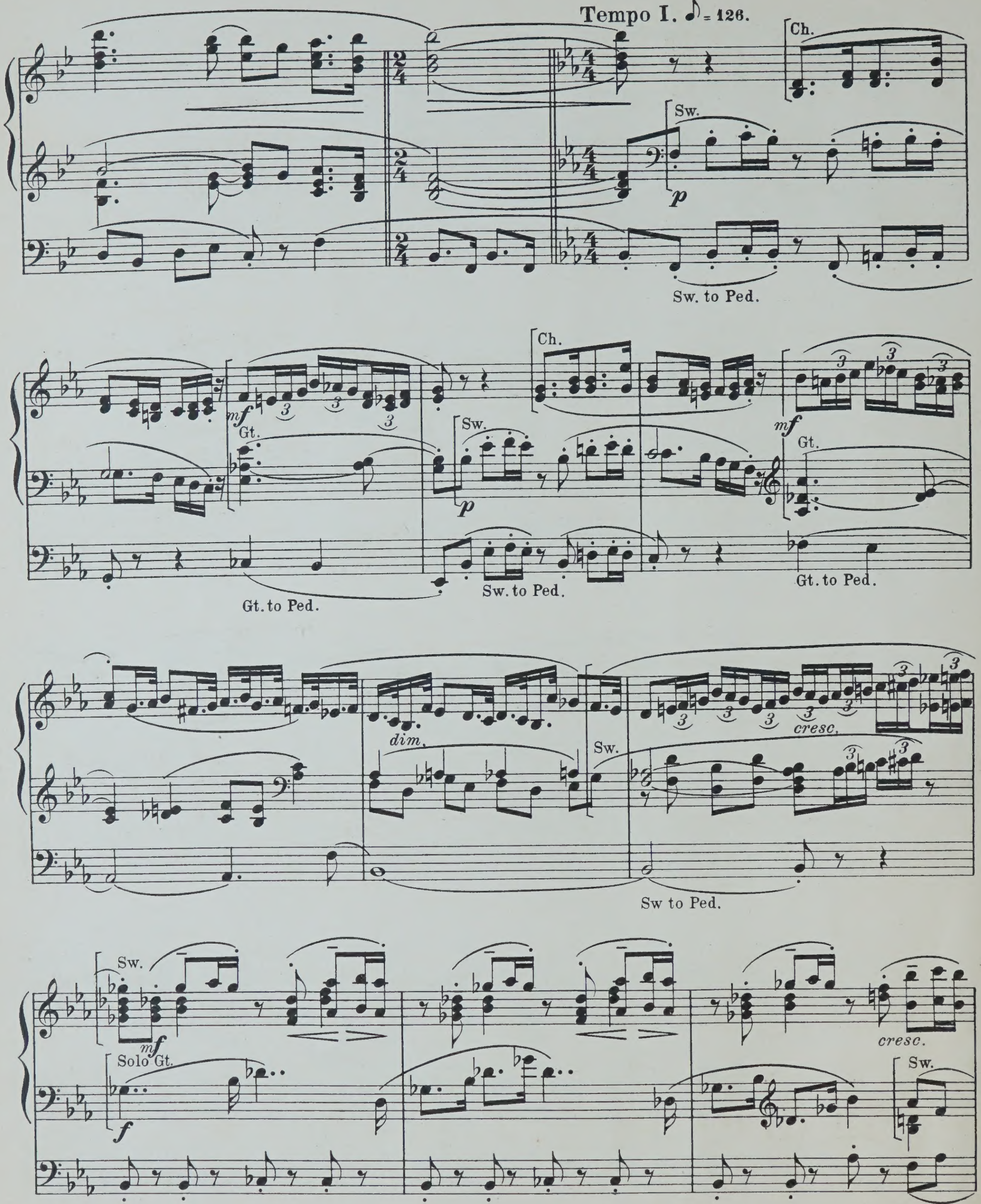

Sw. Full
mf
Sw to Ped.
Sw.
Gt.
f
Sw.
Gt.
Sw.
Gt.
Sw.
molto cresc.
Gt.
Sw.
Sw.
Gt.
f
Gt. Solo
Sw.
Gt.
mf
Gt.
Gt. to Ped.

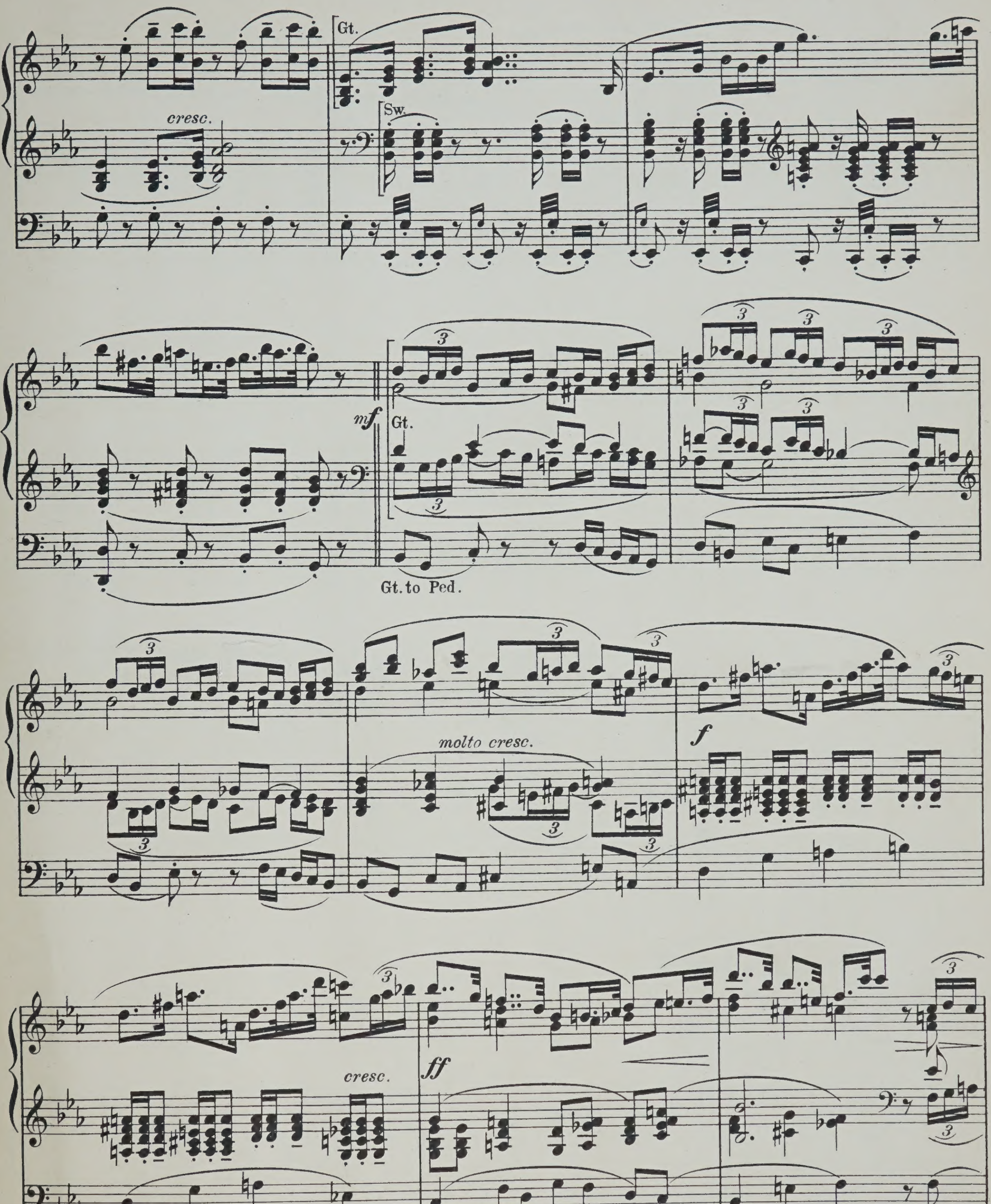

cresc.
f
cresc.
ff
3

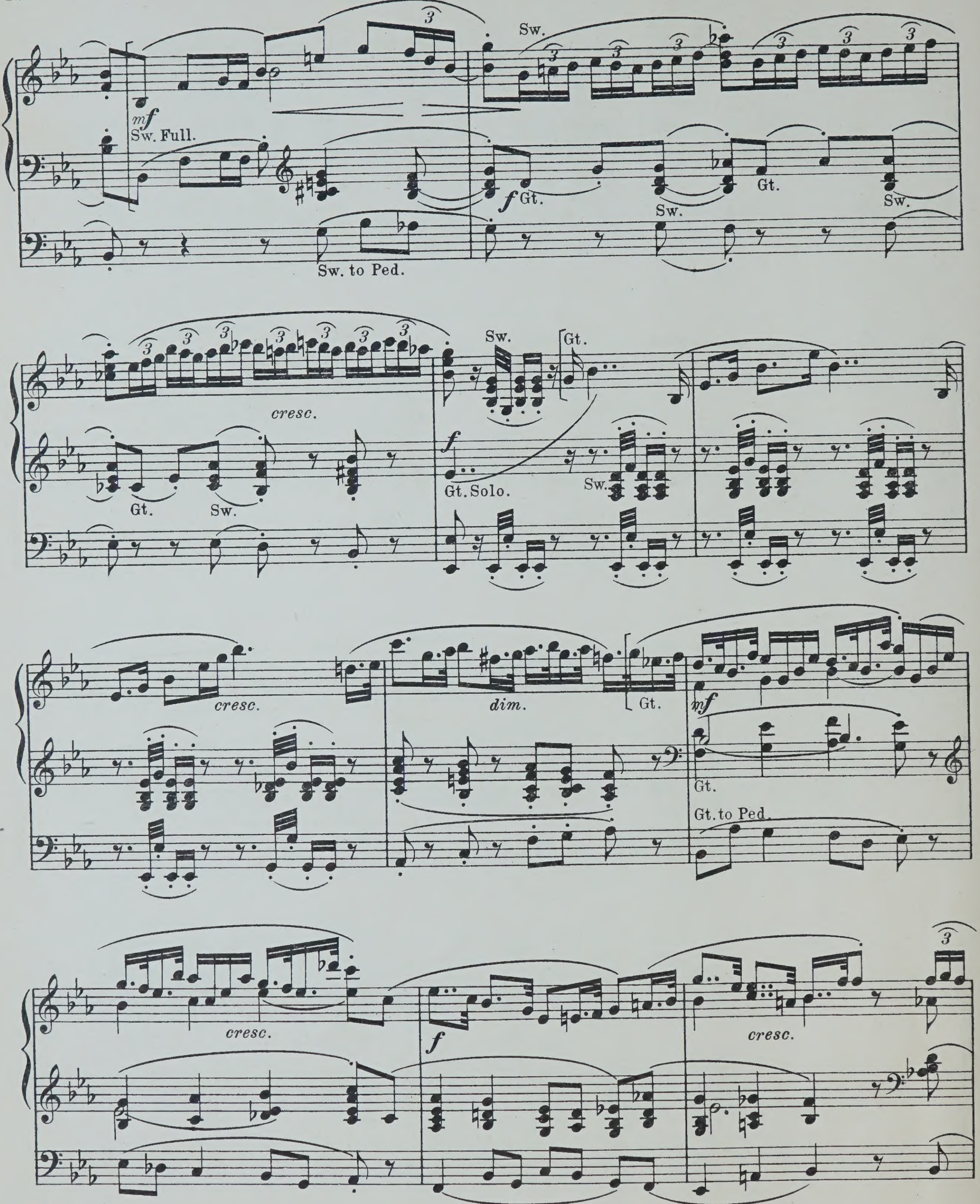

Tranquillo, ma più mosso. ♩=76.
Choir Solo.
mf
Sw.
p
Sw. to Ped.
tr
Gamba Gt.
mf
p
tr
p
tr

Animato.

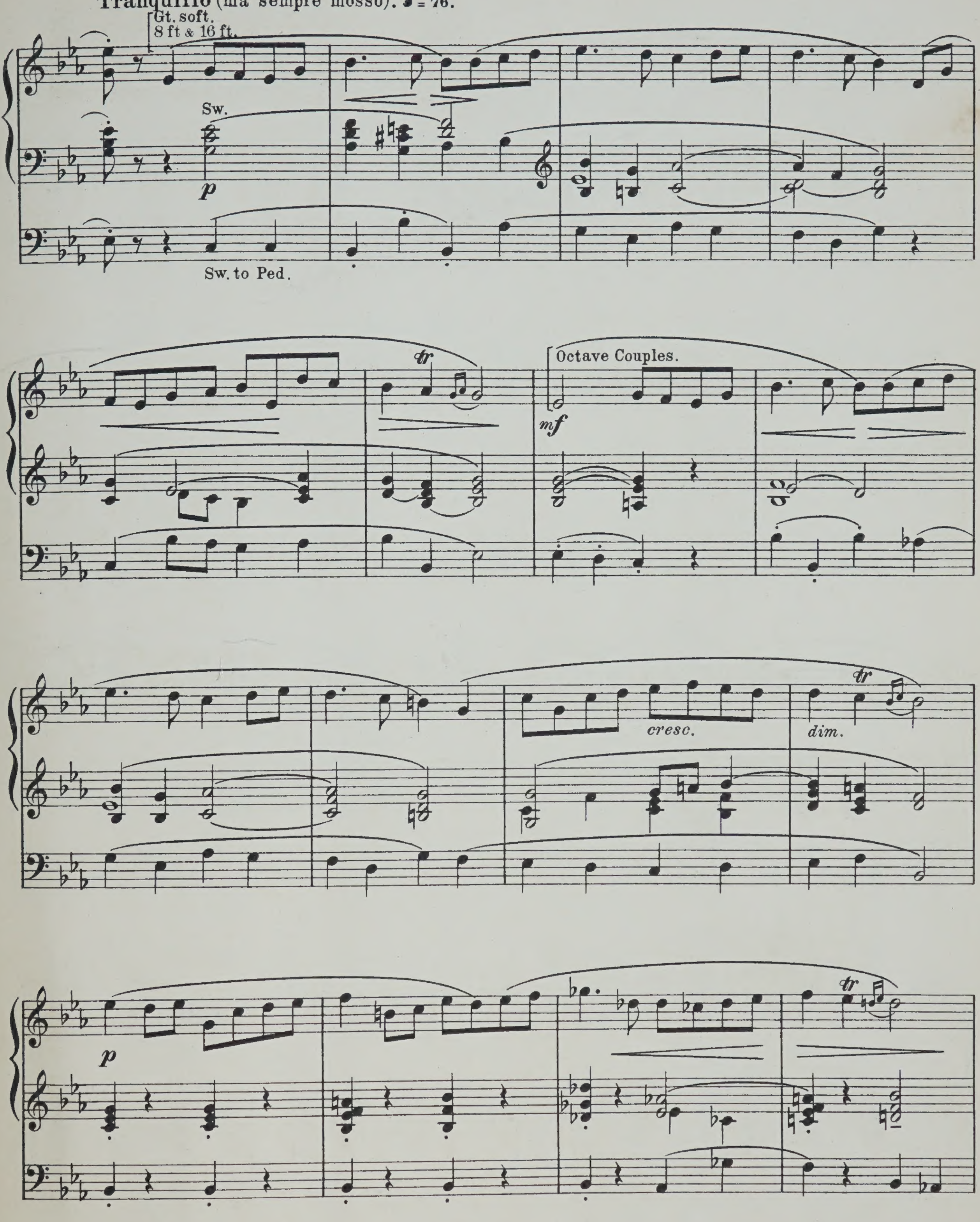

mf
Sw.
Gt. Solo.
f
Sw.
Gt.
mf
f
Gt.
Gt. to Ped.

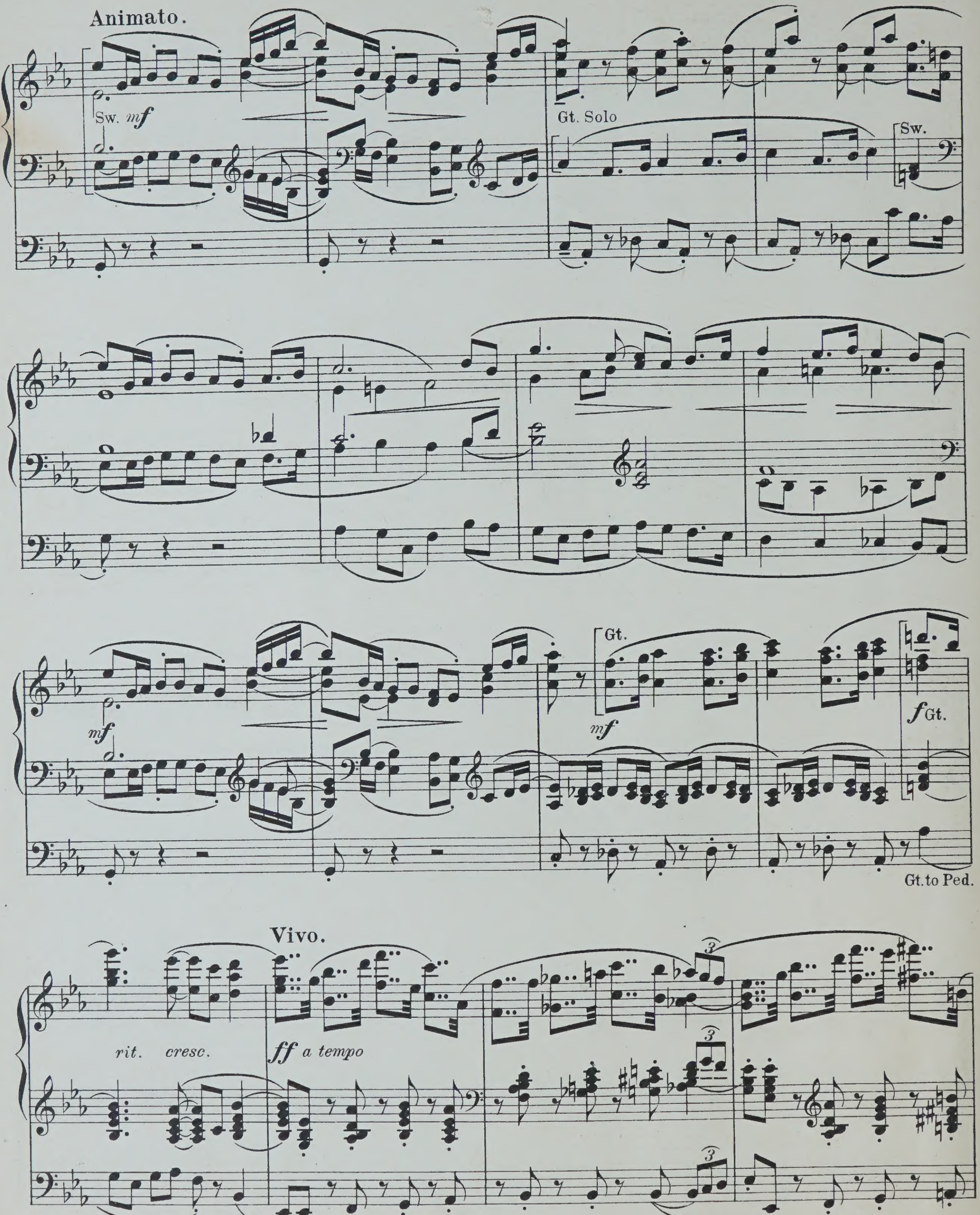

Tempo I. ♪= 126.
Ch.
Sw.
p
Sw. to Ped.
mf
Gt.
Gt. to Ped.
Ch.
Sw.
p
Sw. to Ped.
mf
Gt.
Gt. to Ped.
3
dim.
cresc.
Sw.
Sw to Ped.
Sw.
mf
Solo Gt.
f
cresc.
Sw.

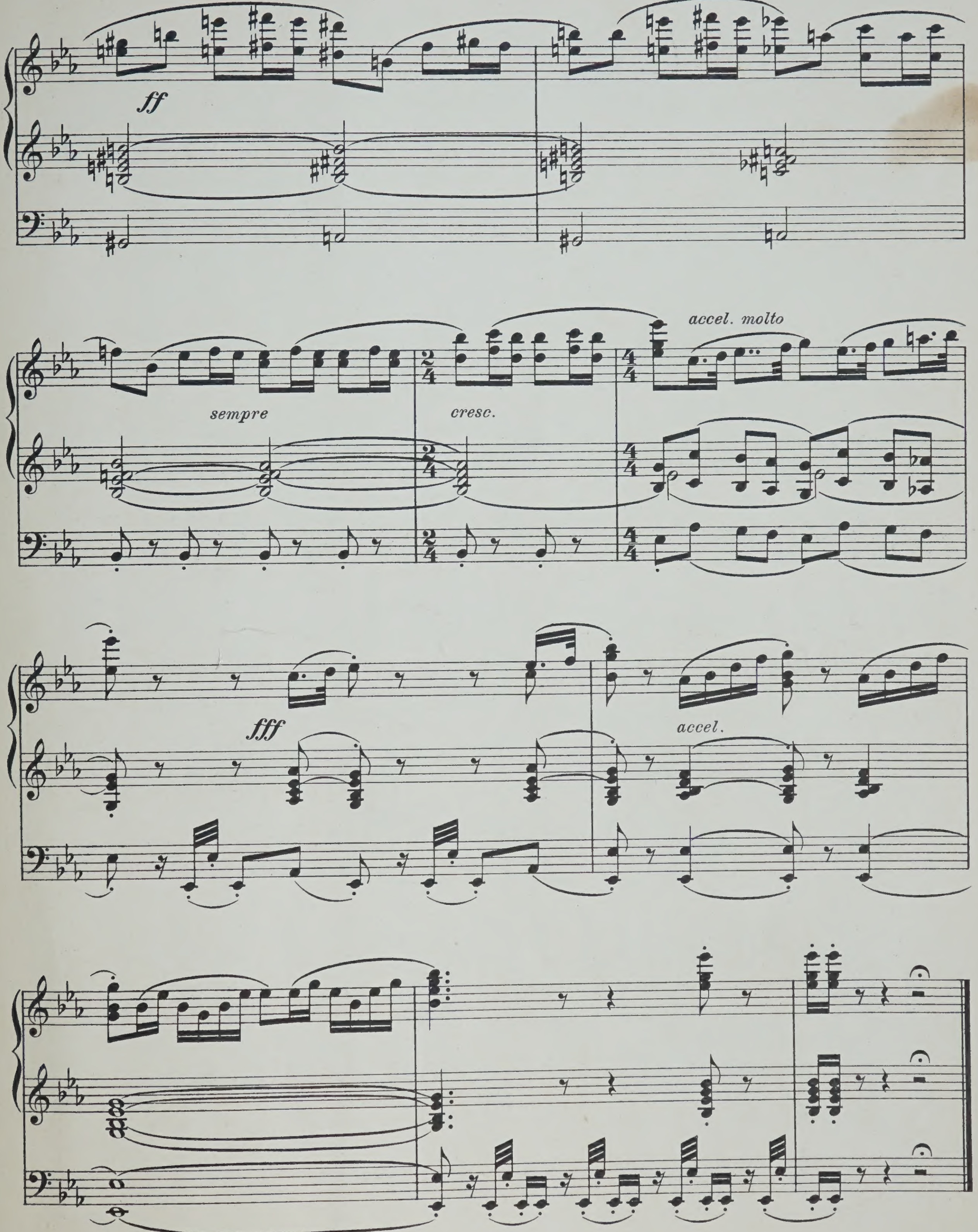

cresc.
Gt.
Sw.
mf
Gt.
Gt. to Ped.
3
molto cresc.
f
cresc.
ff


mf
Sw. Full.
Sw.
f
Gt.
Sw.
Gt.
Sw.
Sw. to Ped.
cresc.
Sw.
Gt.
f
Gt. Solo.
Sw.
Gt.
Sw.
cresc.
dim.
Gt.
mf
Gt.
Gt. to Ped.
cresc.
f
cresc.

Tranquillo (ma sempre mosso). ♩ = 76.


Gt. soft.
8 ft & 16 ft.
Sw.
p
Sw. to Ped.
tr
Octave Couples.
mf
cresc.
dim.
tr
p
tr

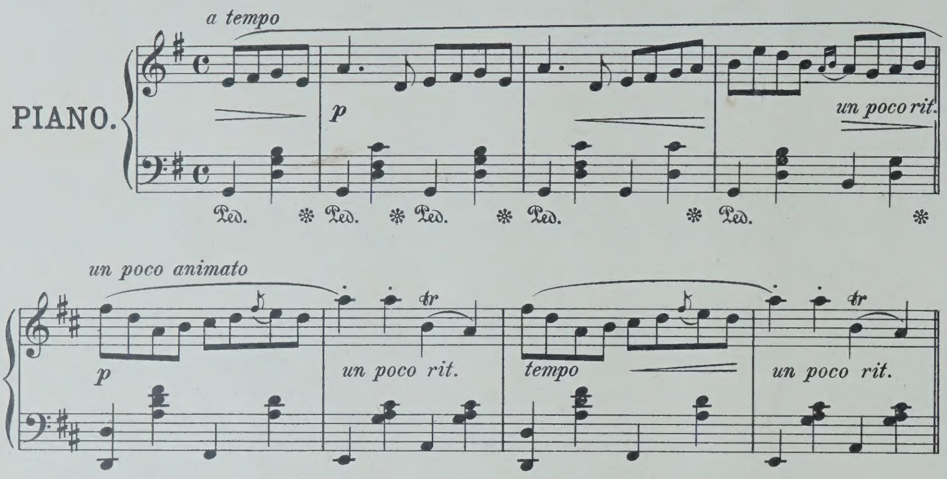

Animato.
Sw. mf
Gt. Solo
Sw.
mf
mf
Gt.
f Gt.
Gt. to Ped.
Vivo.
rit. cresc.
ff a tempo
3
3
3


ff
sempre
cresc.
accel. molto
fff
accel.

Premier Aveu!

First Avowal.

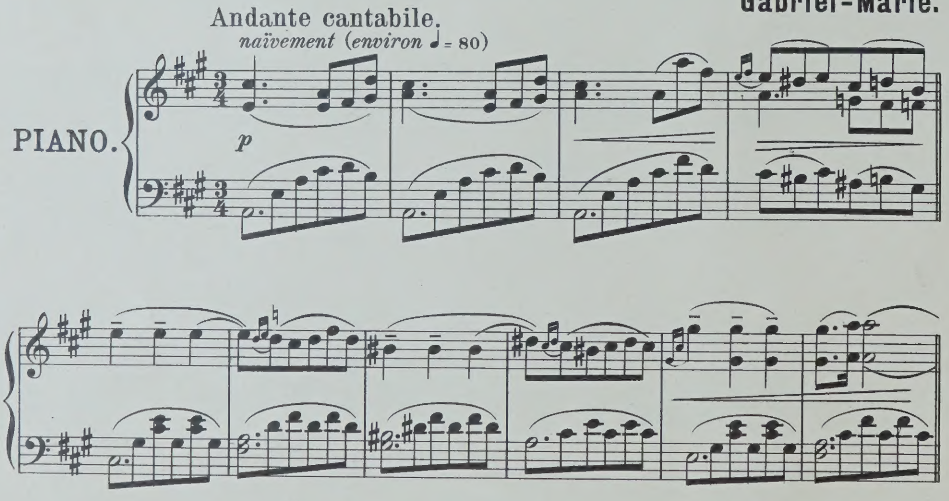
Ernest Gillet.


a tempo
PIANO.
p
un poco rit.
Ped.
un poco animato
p
tr
un poco rit.
tempo
tr
un poco rit.

Tendre éveil.

IDYLLE.

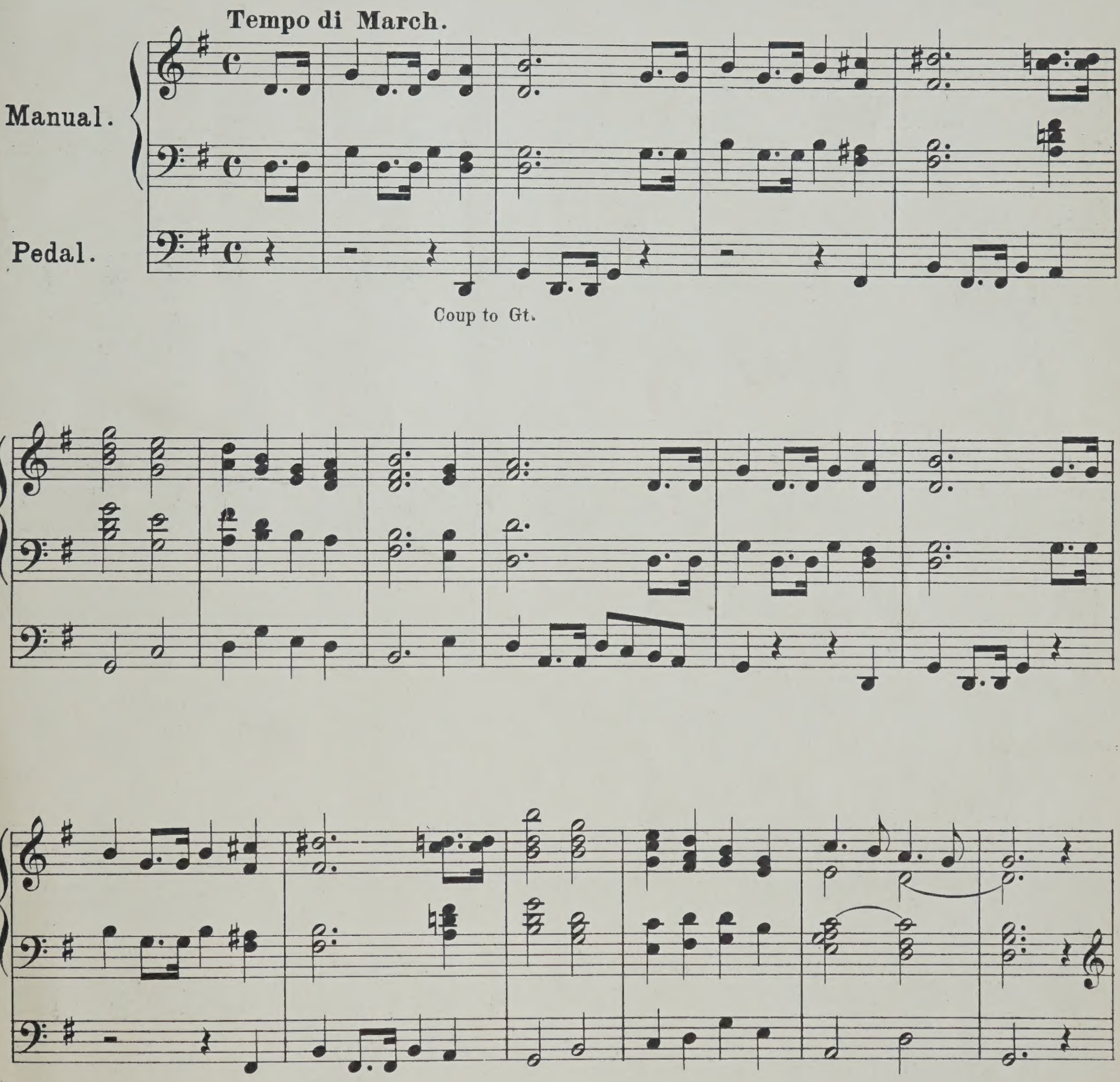
Gabriel-Marie.

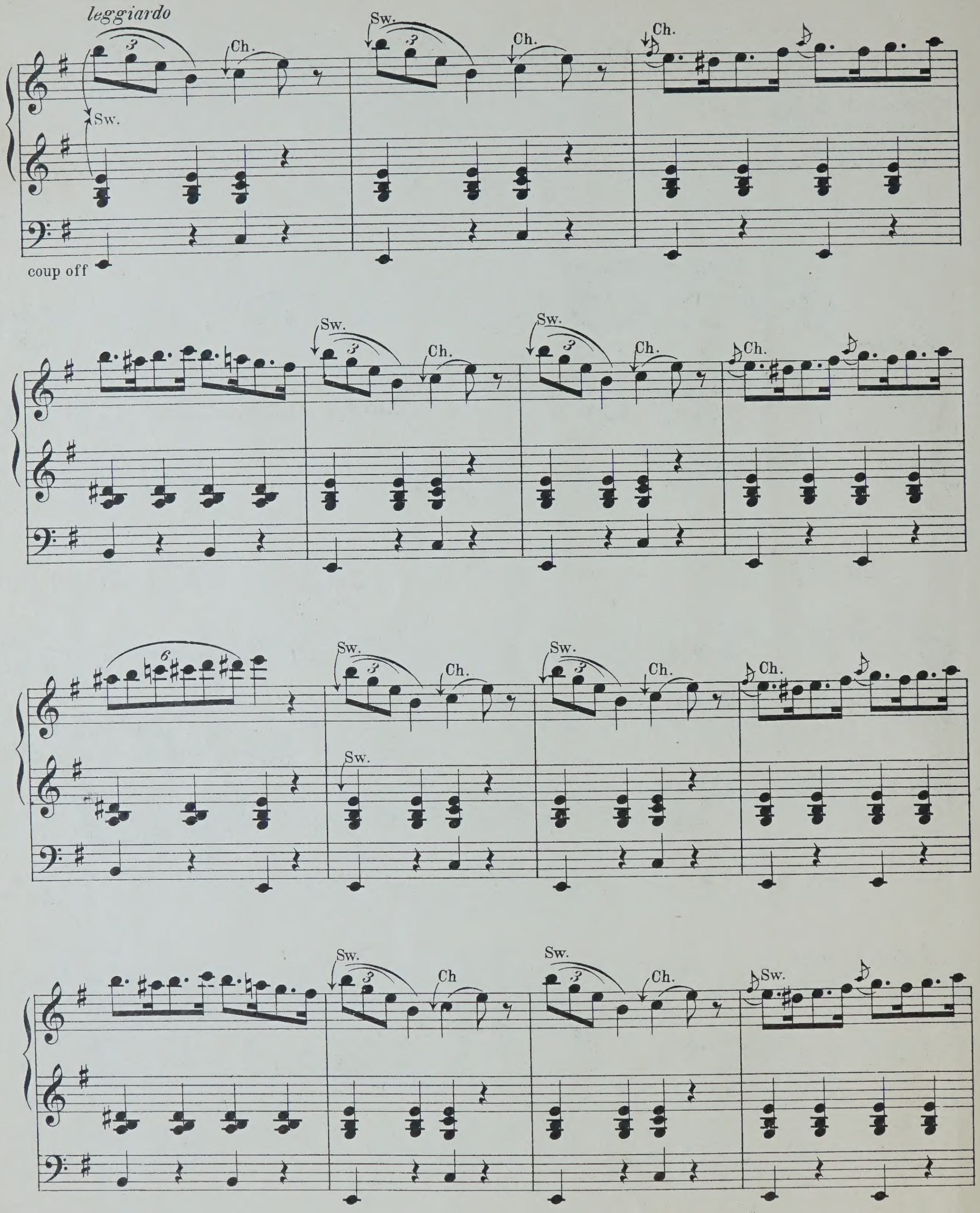

Andante cantabile.
naïvement (environ ♩ = 80)
PIANO.
p

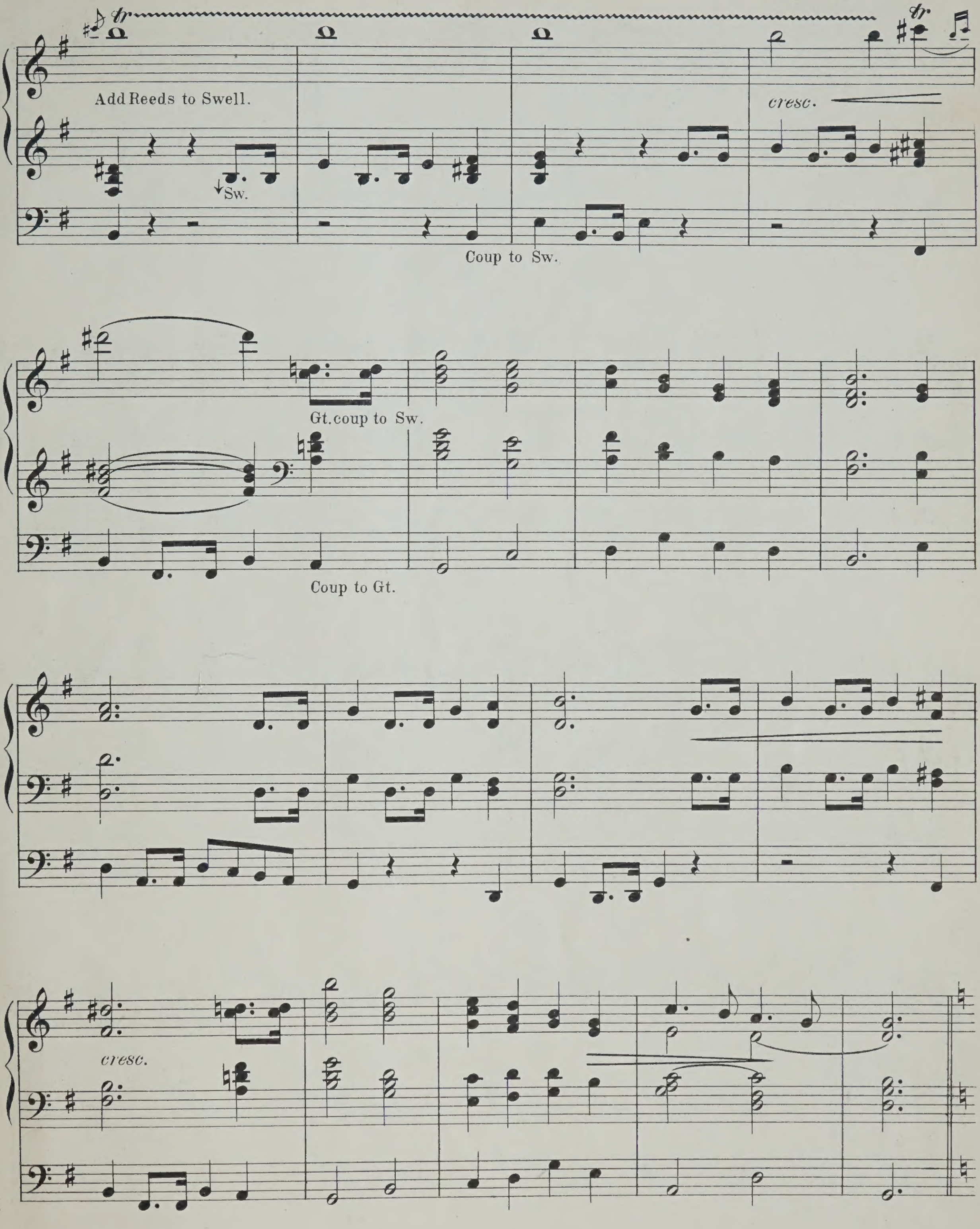
Orchestral March.

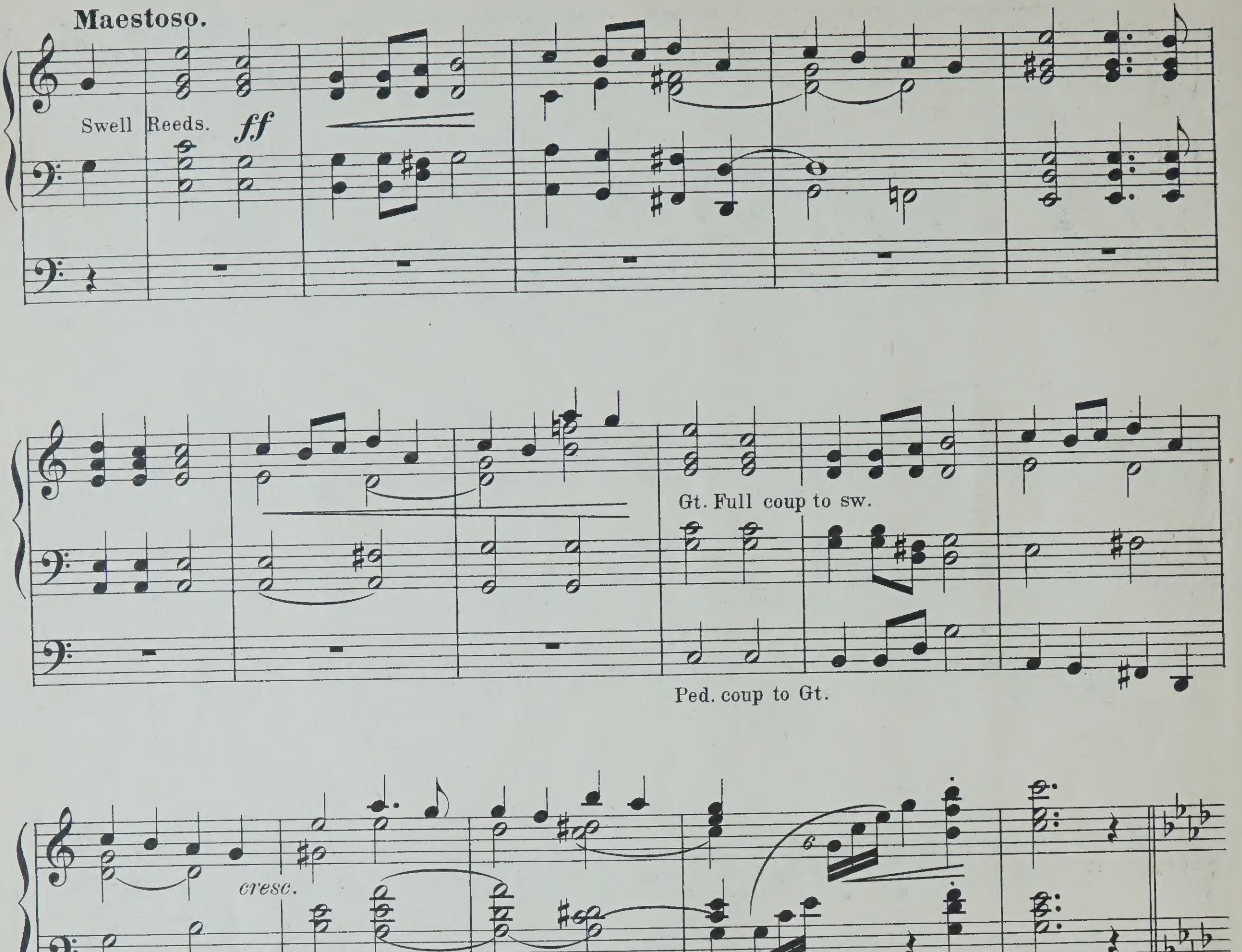
Great. Full FF coup to swell.
Swell to fifteenth no reeds.
Choirs 8 & 4 ft.
Pedal 16 & 8 ft. coup to Great.

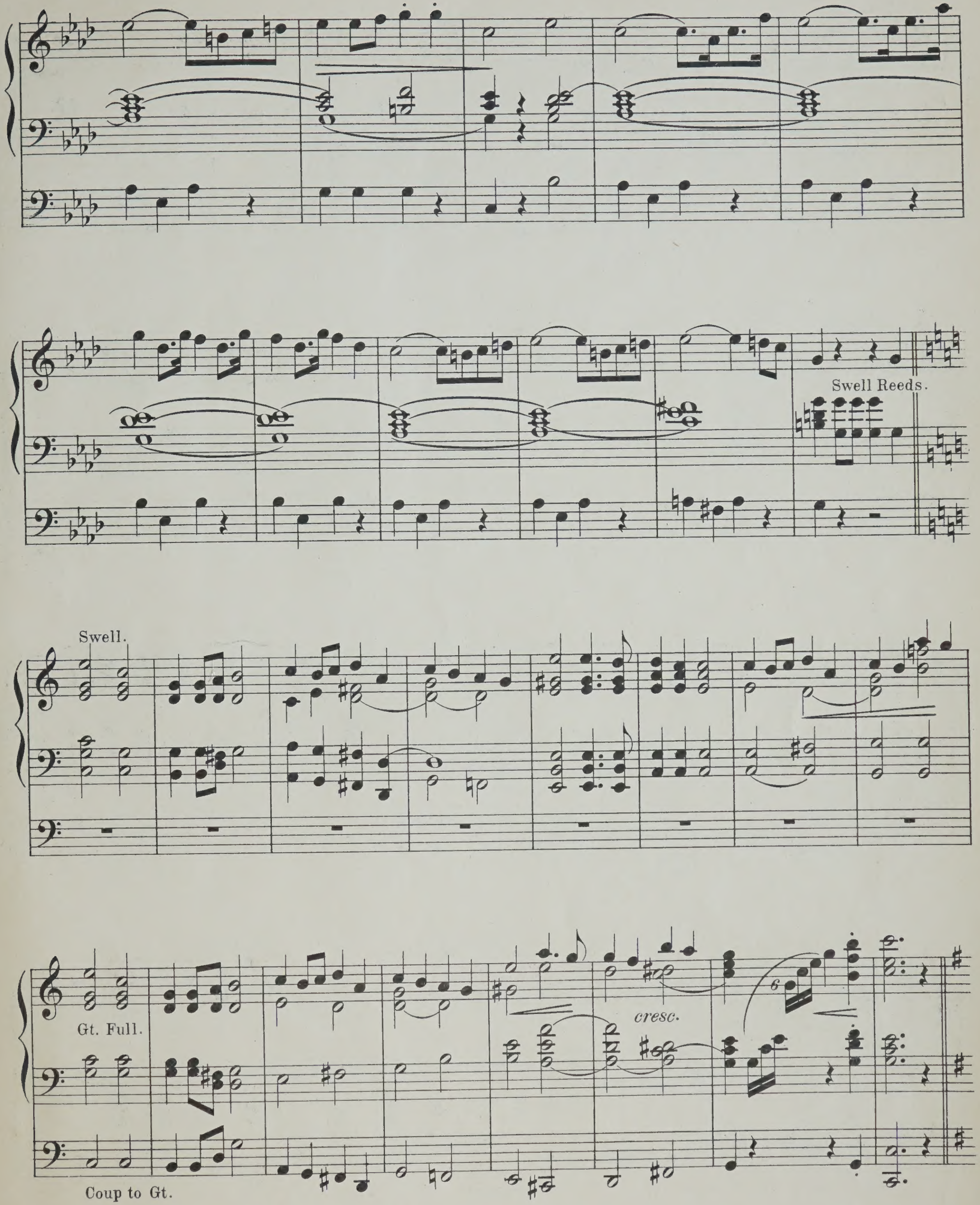
D. R. MUNRO.

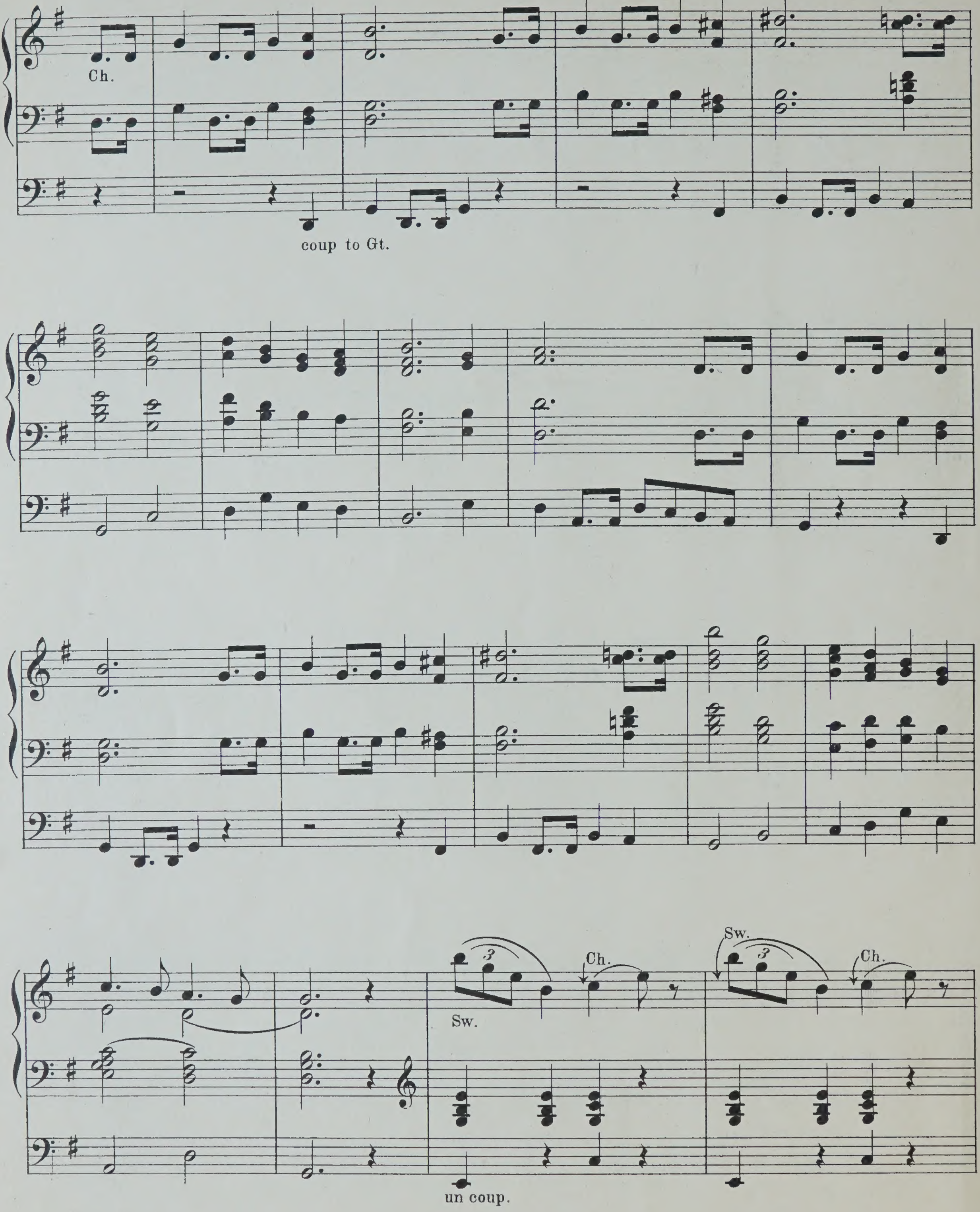

Tempo di March.
Manual.
Pedal.
Coup to Gt.

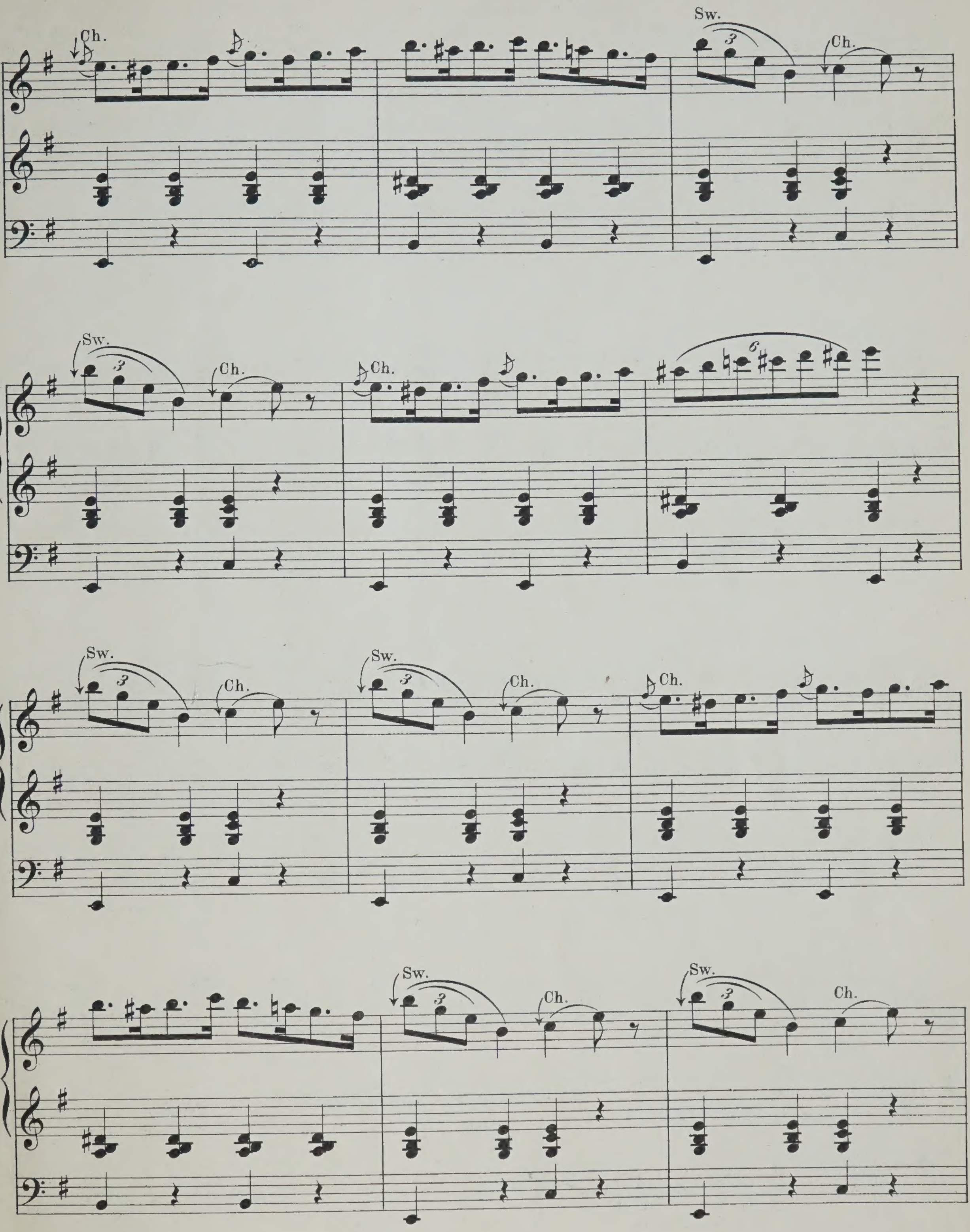

leggiardo
3
Sw.
Ch.
coup off
Sw.
3
Ch.
Ch.
Sw.
3
Ch.
Sw.
3
Ch.
Ch.
6
Sw.
3
Ch.
Sw.
Sw.
3
Ch.
Ch.
Sw.
3
Ch
Sw.
3
Ch.
Sw.

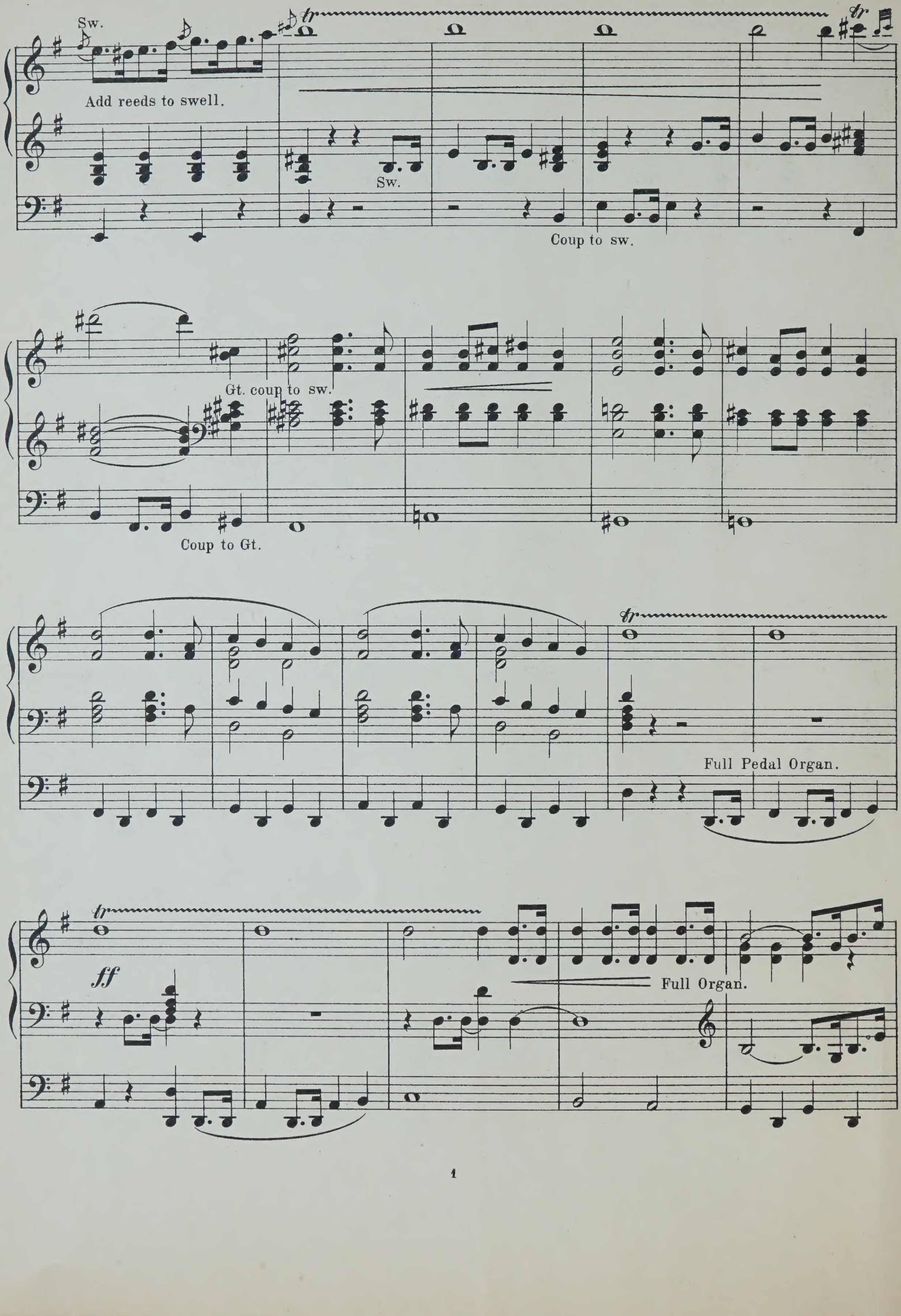

tr
Add Reeds to Swell.
Sw.
Coup to Sw.
cresc.
Gt.coup to Sw.
Coup to Gt.
cresc.

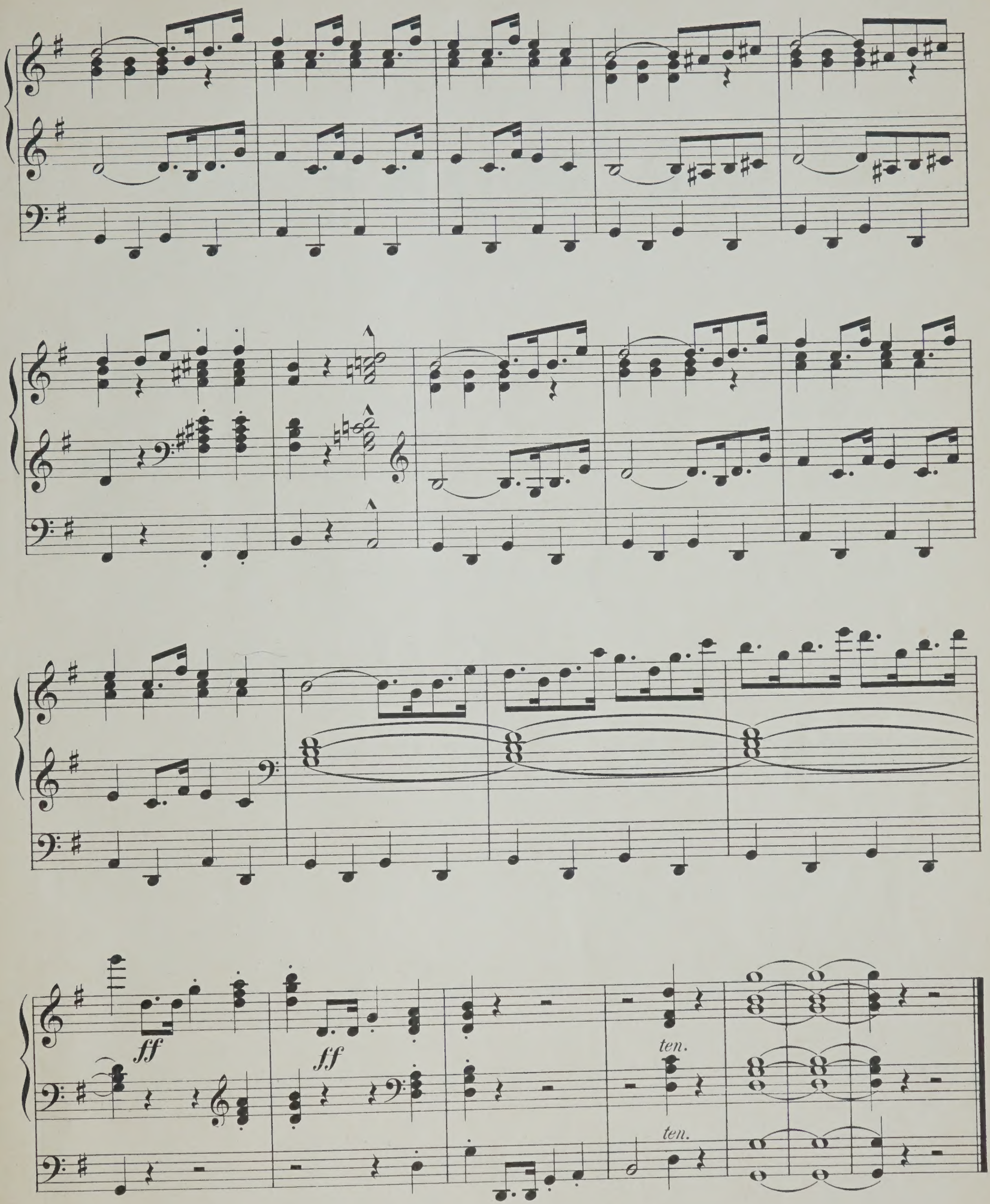

Maestoso.
Swell Reeds.
ff
Gt. Full coup to sw.
Ped. coup to Gt.
cresc.
6
Ch. Clarinet.
Swell Diap. 8ft.
pp
p
Ped. 16 & 8ft. uncoupled


Swell Reeds.
Swell.
Gt. Full.
cresc.
6
Coup to Gt.


Ch.
coup to Gt.
3
Sw.
Ch.
Sw.
3
Ch.
un coup.


Ch.
Sw.
3
Ch.
Sw.
3
Ch.
Ch.
6
Sw.
3
Ch.
Sw.
3
Ch.
Ch.
Sw.
3
Ch.
Sw.
3
Ch.


Sw.
Add reeds to swell.
Sw.
Coup to sw.
Gt. coup to sw.
Coup to Gt.
Full Pedal Organ.
ff
Full Organ.


ff
ff
ten.
ten.

ORGAN COMPOSITIONS

BY

D. R. MUNRO.

Nº 1.	ORCHESTRAL MARCH	2/. net.
„ 2.	SCHERZO in A	2/. net.
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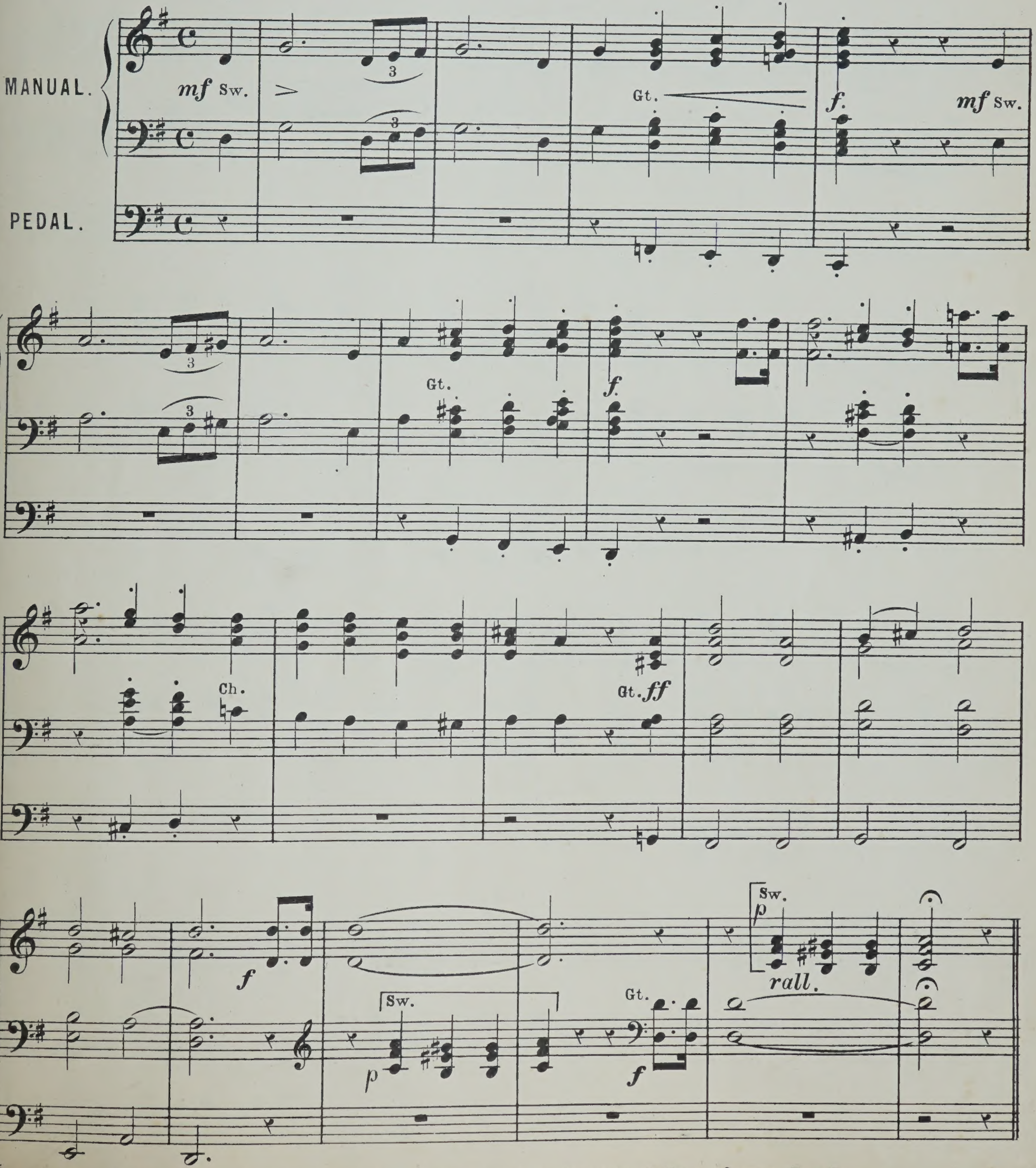
(FABIAN ROSE.)

ORGAN SOLO.*

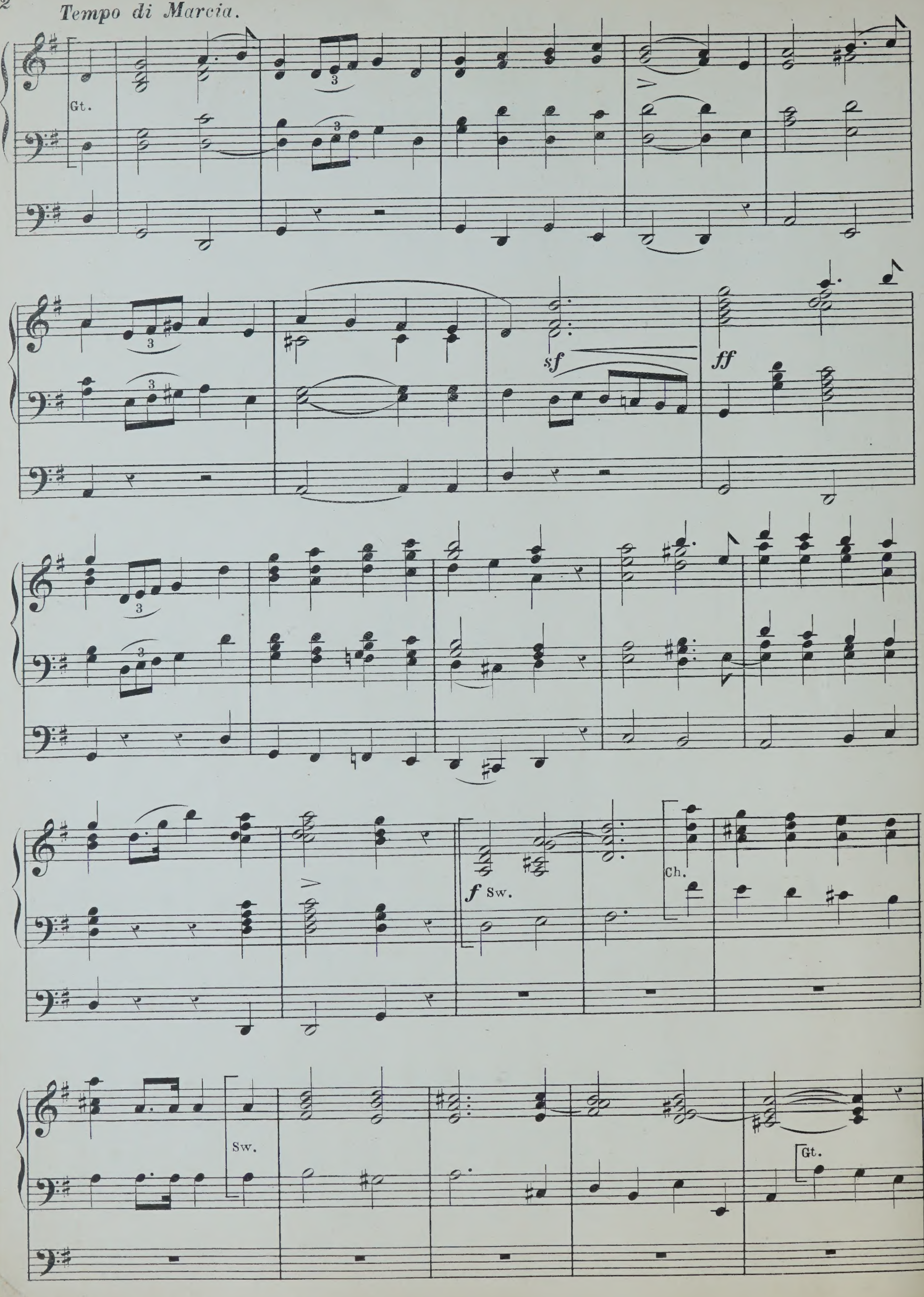
Arranged for Organ by
EDWIN M. FLAVELL.

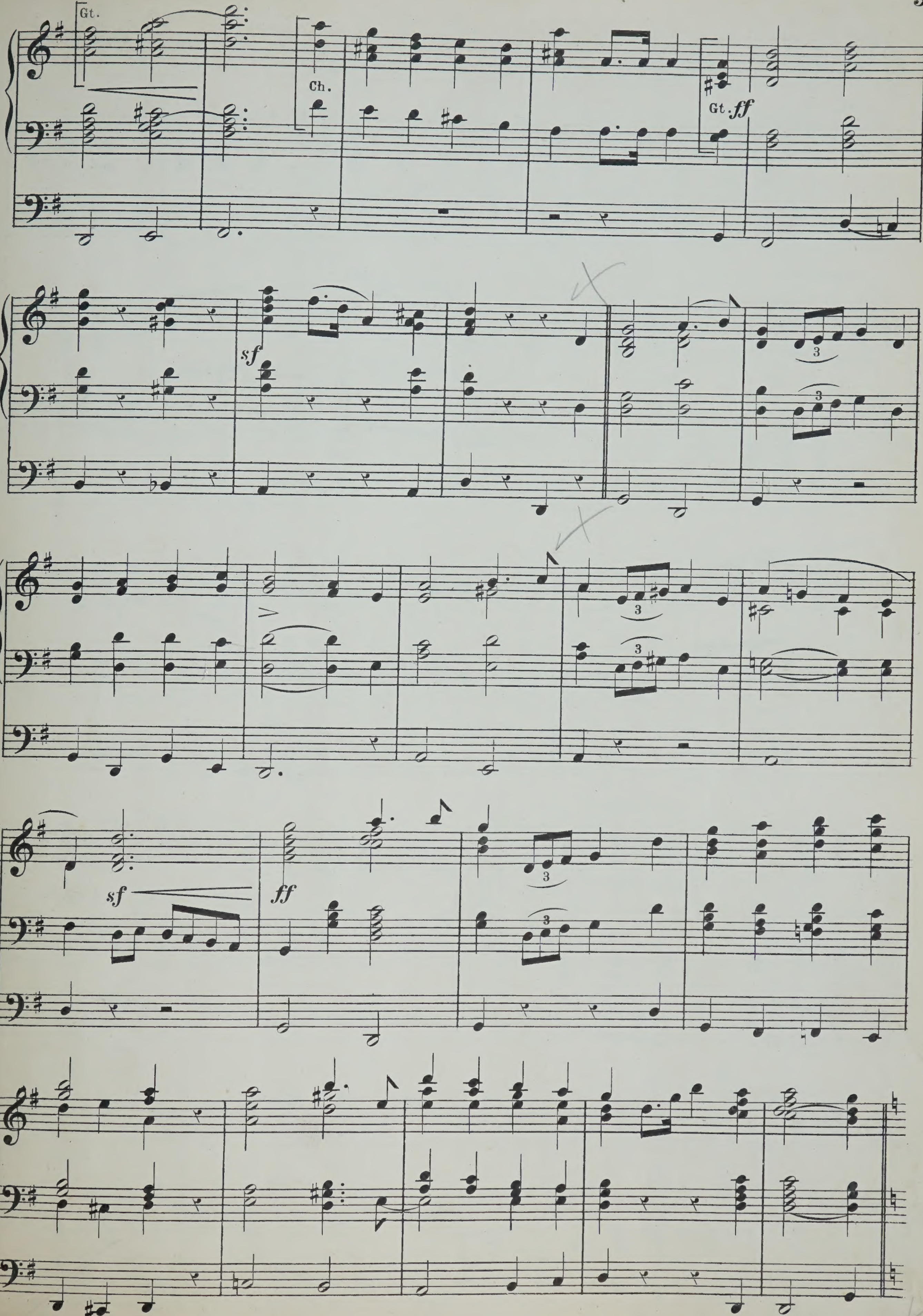
INTRODUCTION.
Allegro Moderato.


MANUAL.
PEDAL.
mf Sw.
3
Gt.
f.
mf Sw.
Gt.
f
Ch.
Gt. ff
f
Sw.
p
Gt.
f
Sw.
p
rall.

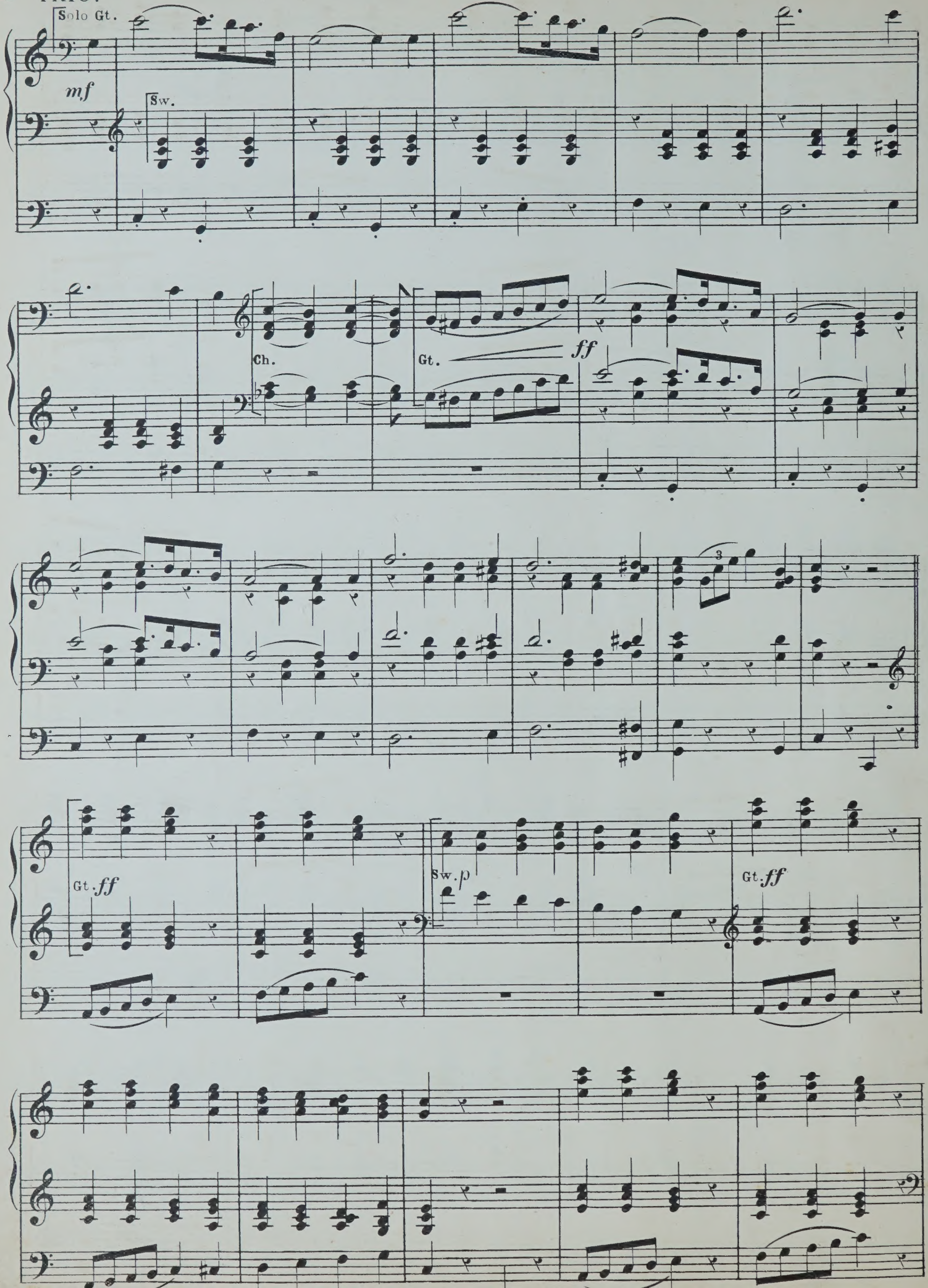
---

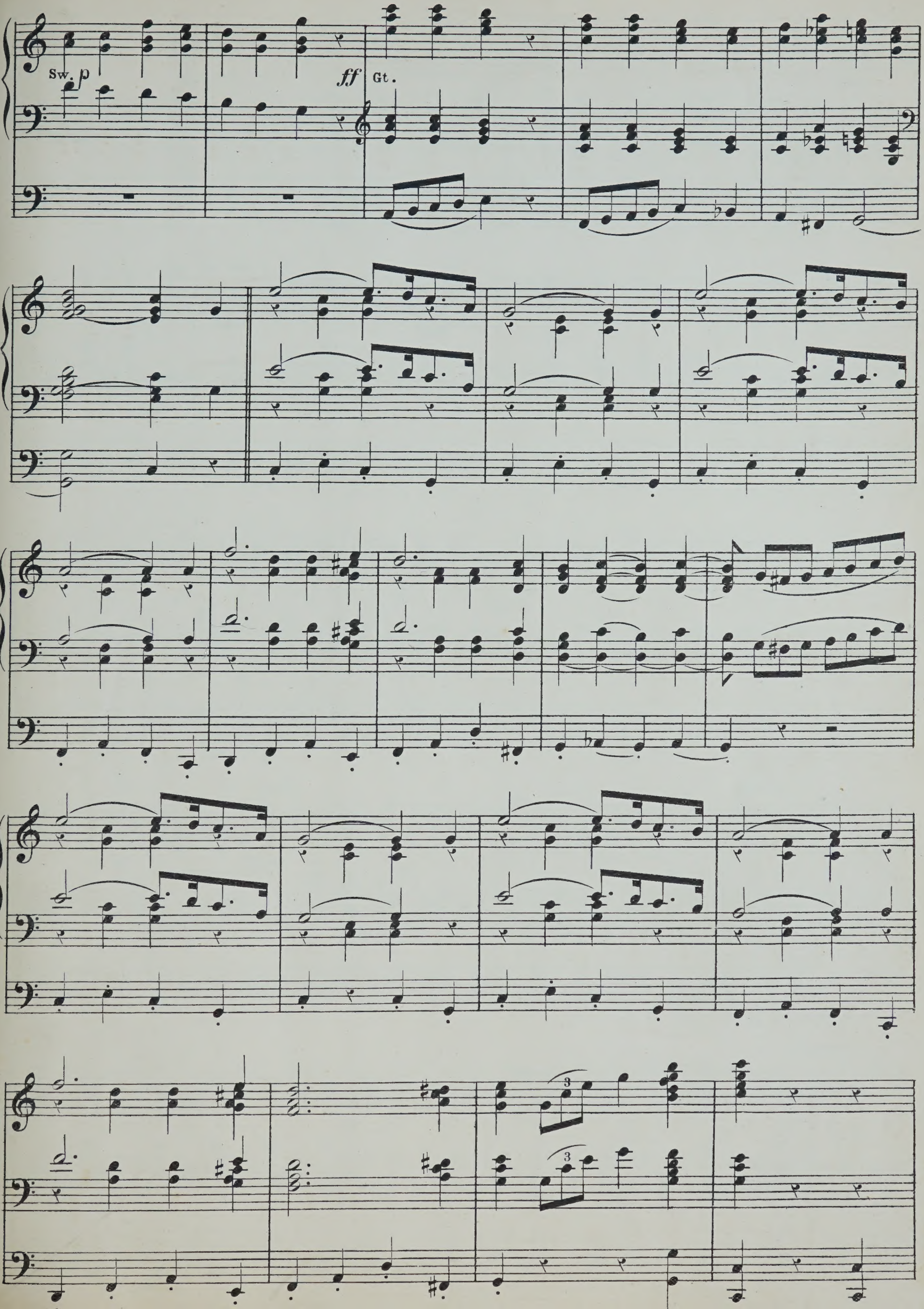
* As most Organs differ in construction the choice of stops is left to the taste of the performer. E.M.F.

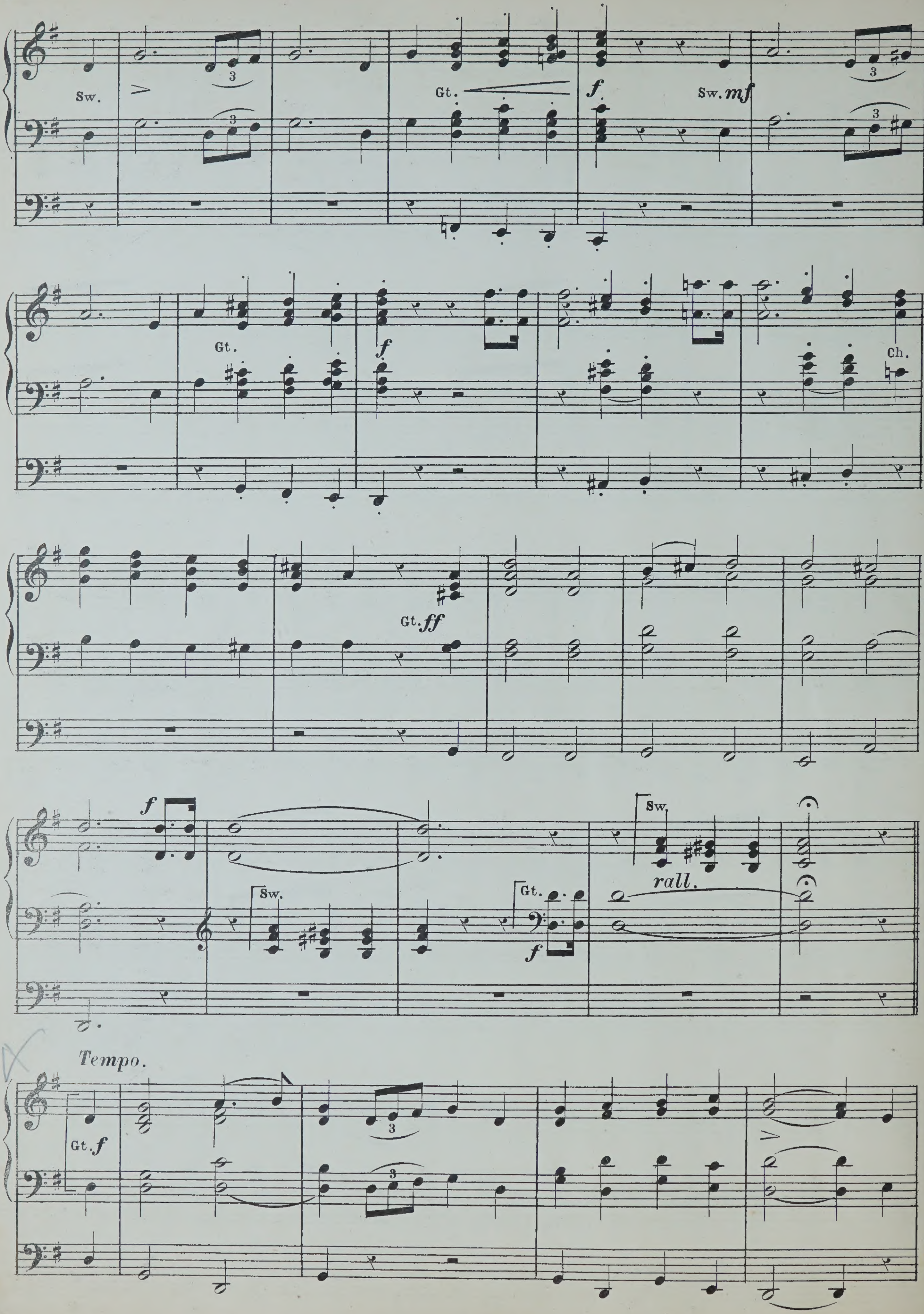

Tempo di Marcia.
Gt.
sf
ff
f Sw.
Ch.
Sw.
Gt.

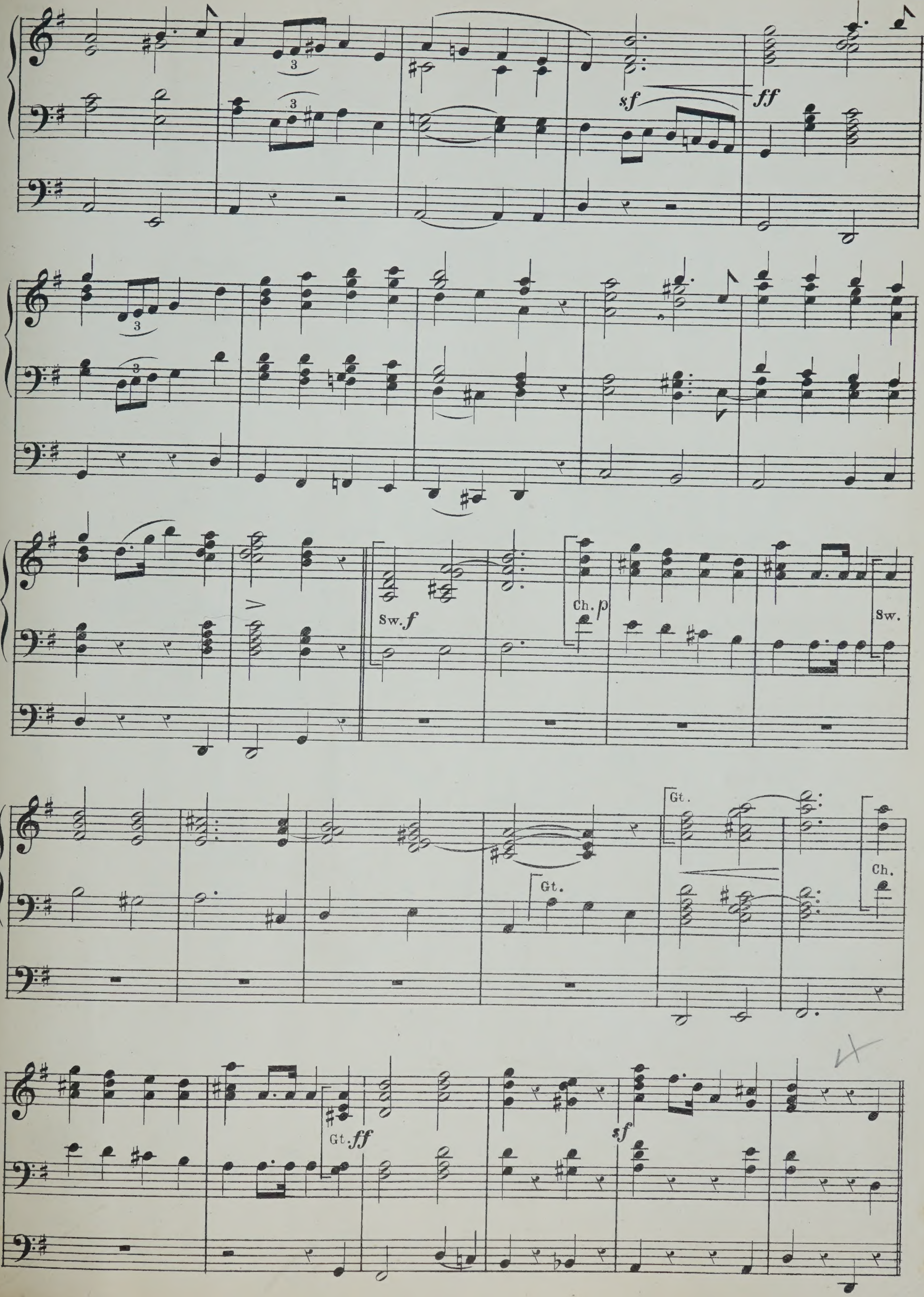

Gt.
Ch.
Gt. ff
sf
3
sf
ff
3

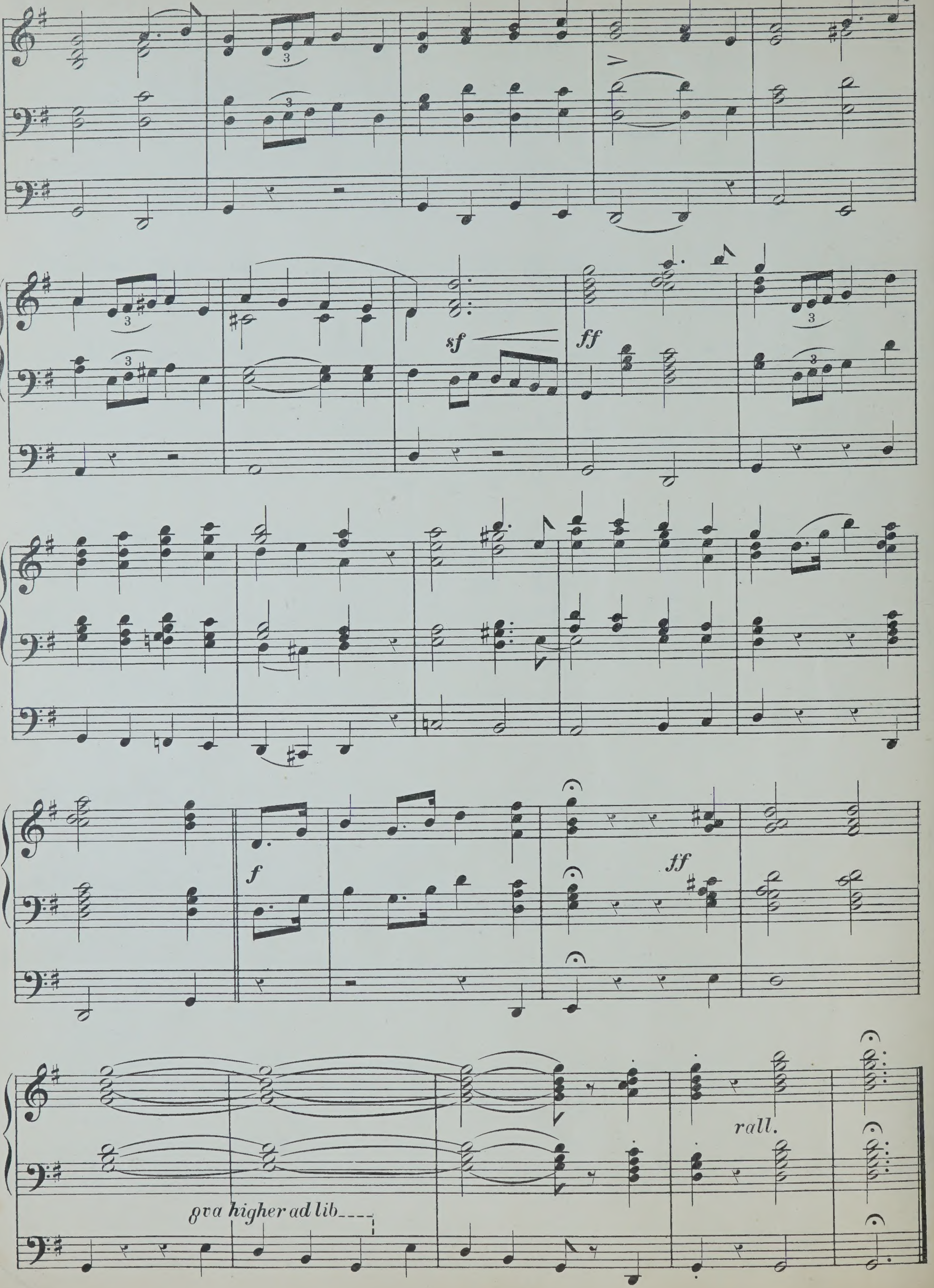
TRIO.


Solo Gt.
mf
Sw.
Ch.
Gt.
ff
3
Gt. ff
Sw. p
Gt. ff


Sw. p
ff
Gt.
3
3


Sw.
Gt.
f
Sw. mf
Gt.
f
Ch.
Gt. ff
f
Sw.
Gt.
f
Sw.
rall.
Tempo.
Gt. f


3
3
sf
ff
3
3
Sw. f
Ch. p
Sw.
Gt.
Gt.
Ch.
Gt. ff
sf


sf
ff
f
ff
8va higher ad lib
rall.

MARCHE DU SYNODE

DE

HENRY VIII

OPÉRA en 4 ACTES

DE

C. Saint-Saëns

Partition d'Orchestre Pr. net: 4f | à 2 mains par L. DELAHAYE: 5f
Parties d'Orchestre Pr. net: 8f | à 4 mains par A. MESSAGER: 6f

Transcription pour Grand Orgue par L. BOELLMANN: 5f

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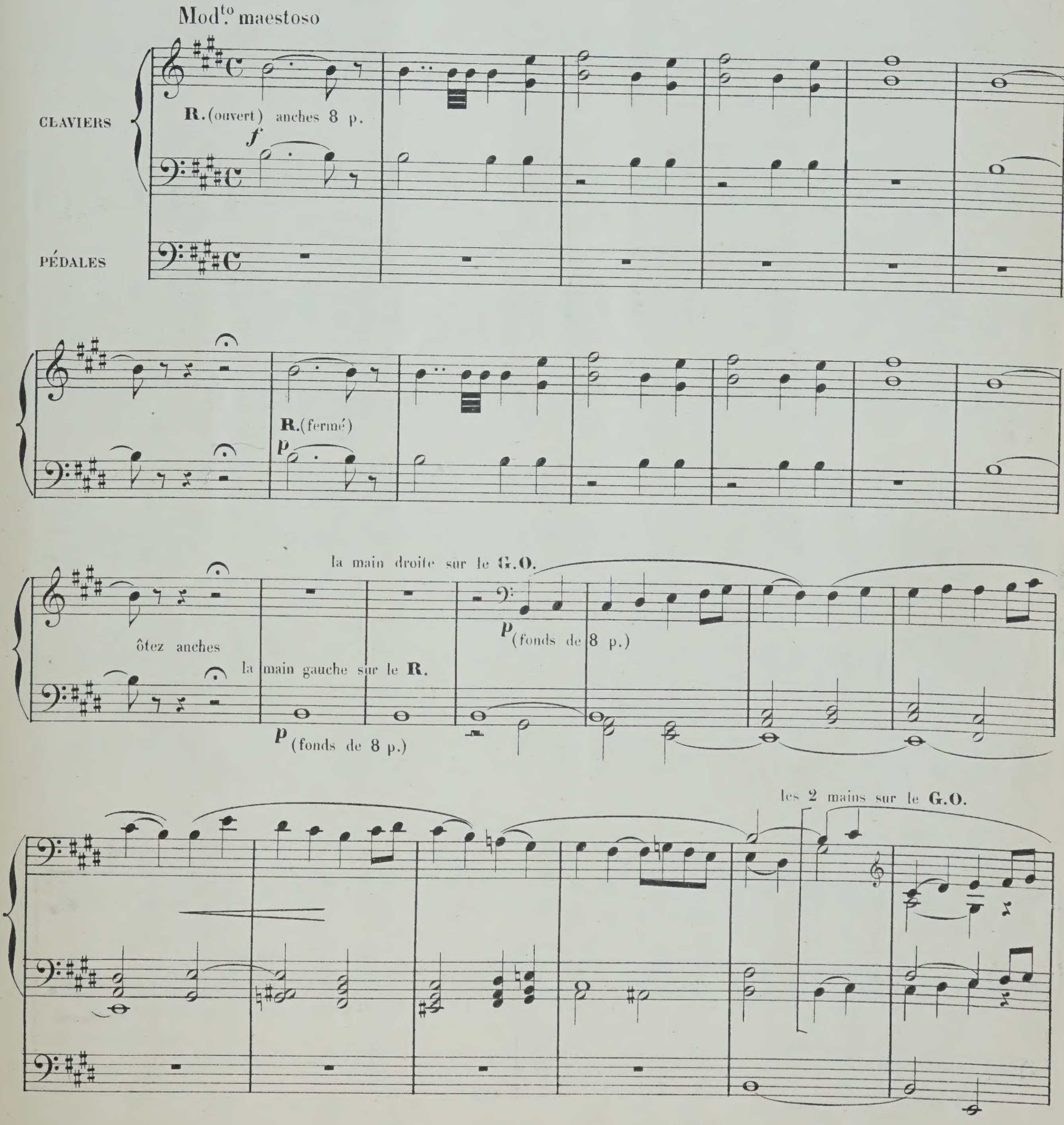
MARCHE DU SYNODE

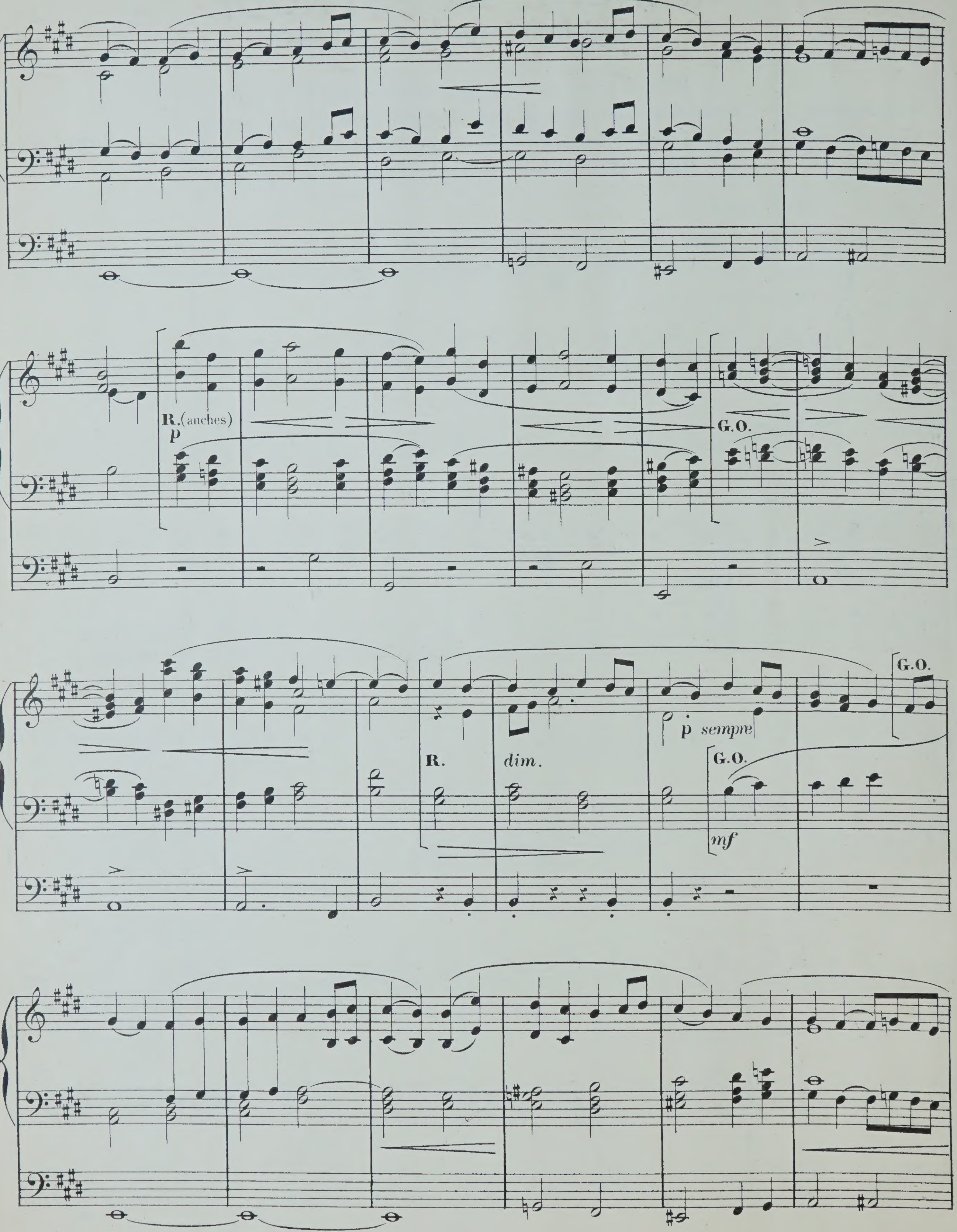
de l'opéra **HENRY VIII** de **C. SAINT-SAËNS**

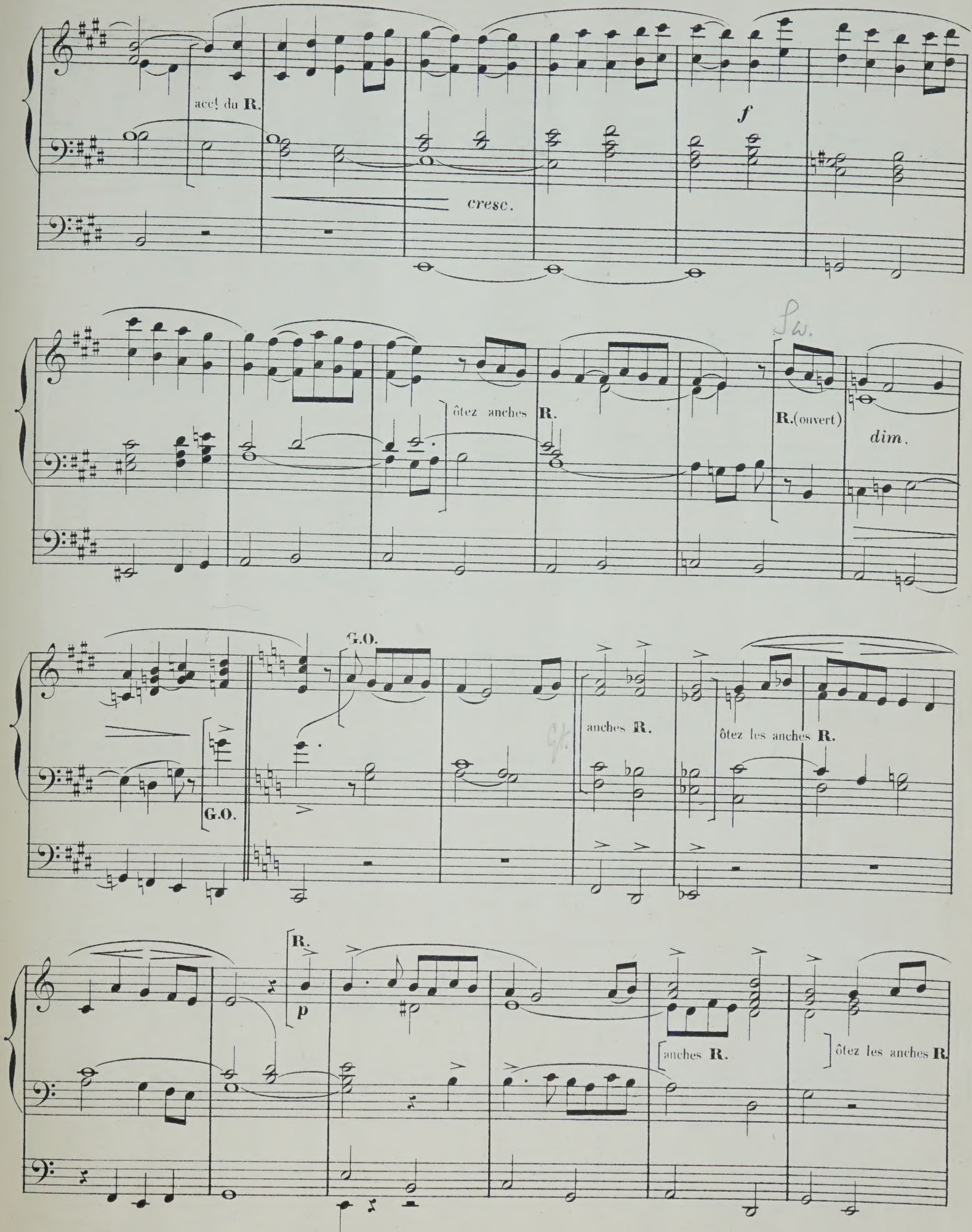
TRANSCRIPTION
POUR GRAND ORGUE

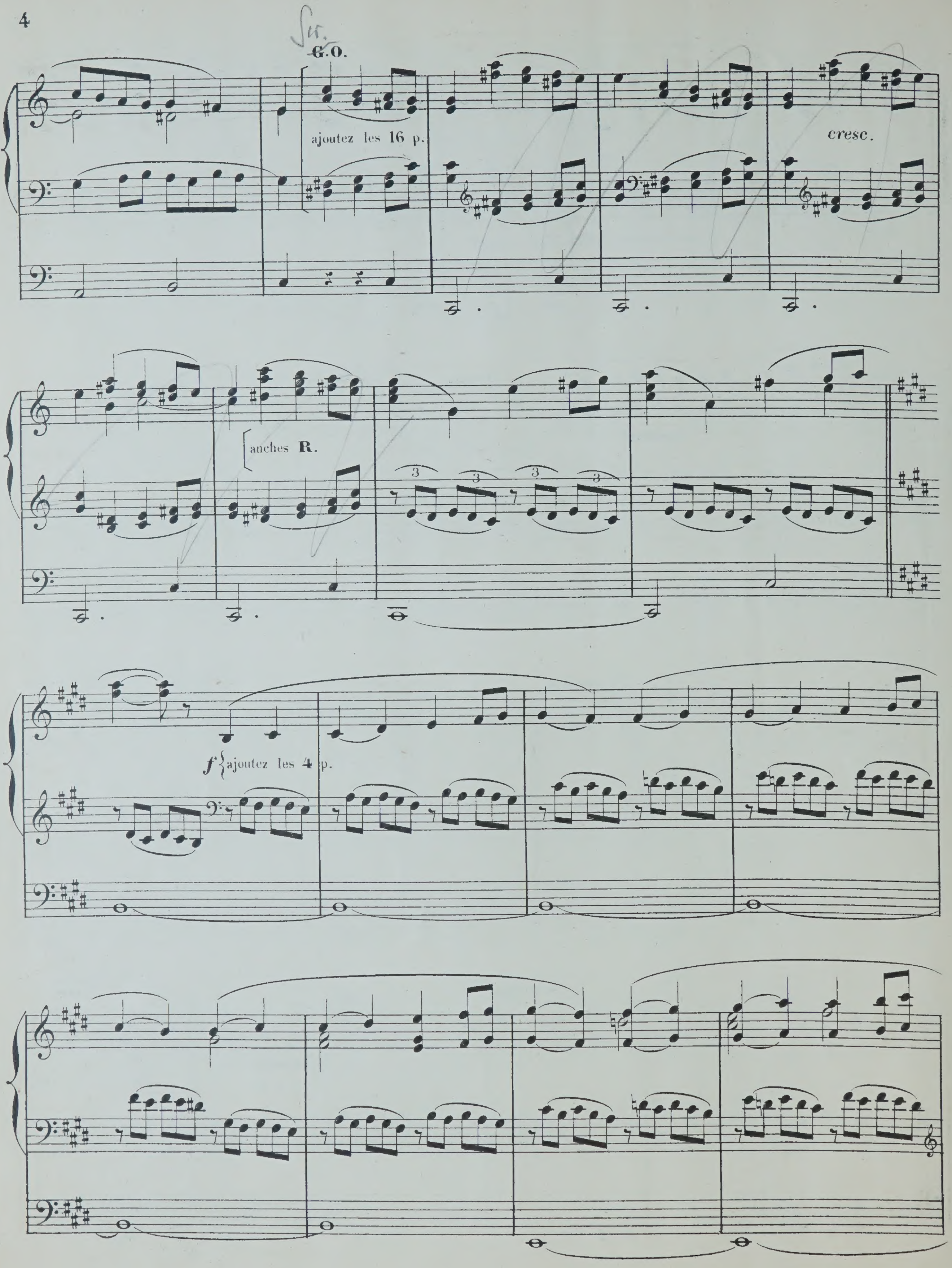
L. BOELLMANN

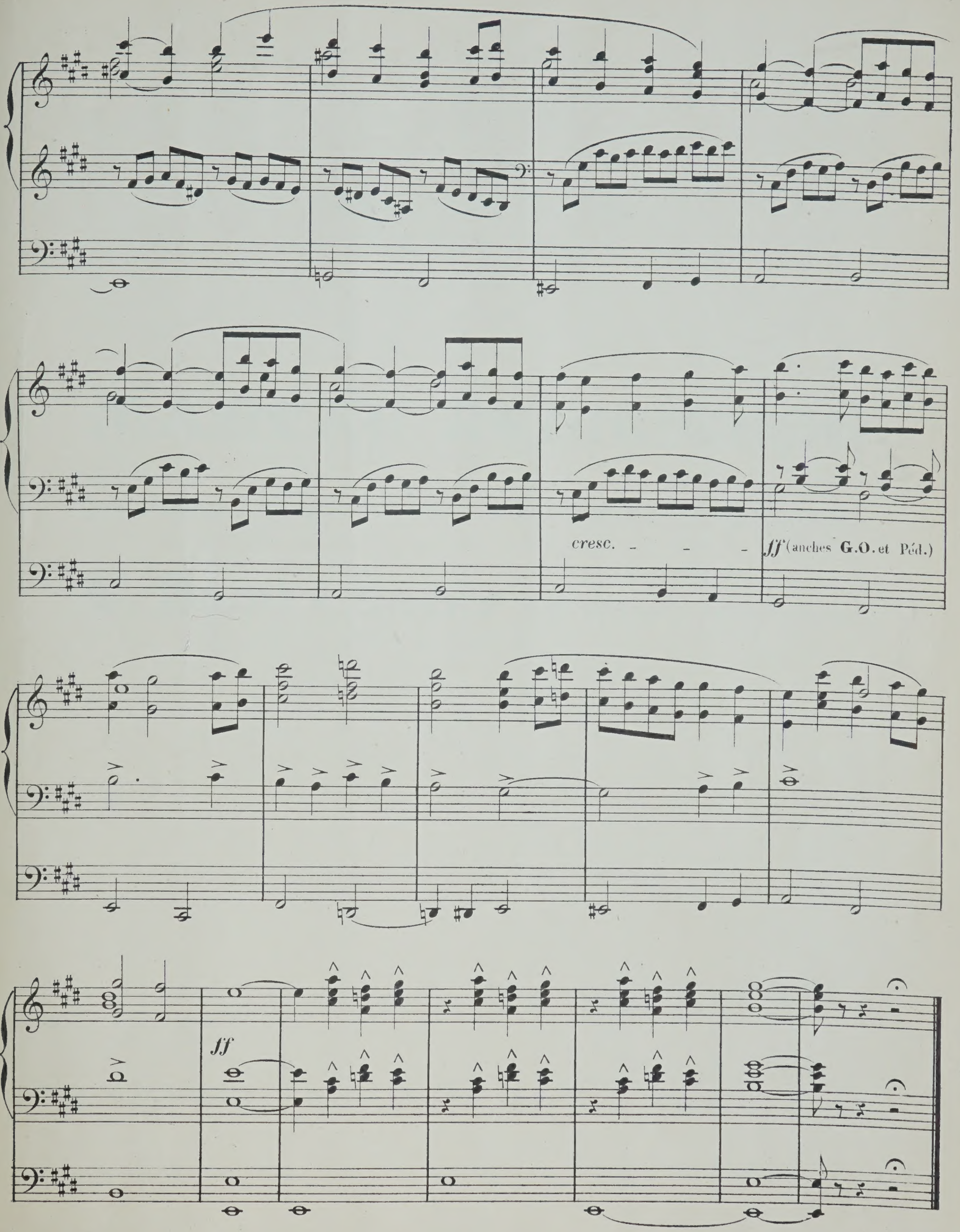
Récit. (**R.**) Jeux de fonds de 8 pieds; Anches de 8 pieds.
Grand Orgue. (**G.O.**) Jeux de fonds de 8 pieds. Jeux d'anches préparés.
(Si l'orgue a trois claviers, on accouplera au **G.O.** les fonds de 8 pieds du Positif.)
Pédale. Fonds de 16 et de 8 pieds. Jeux d'anches préparés.


Mod.to maestoso
CLAVIERS
PÉDALES
R. (ouvert) anches 8 p.
f
R. (fermé)
p
ôtez anches
la main droite sur le G.O.
la main gauche sur le R.
p (fonds de 8 p.)
p (fonds de 8 p.)
les 2 mains sur le G.O.


R.(anches)
p
G.O.
R.
dim.
p sempre
G.O.
mf
G.O.


accᵗ du R.
f
cresc.
Sw.
ôtez anches R.
R.(ouvert)
dim.
G.O.
G.O.
anches R.
ôtez les anches R.
R.
p
anches R.
ôtez les anches R.


Sw.
G.O.
ajoutez les 16 p.
cresc.
anches R.
f ajoutez les 4 p.


cresc. - - -
ff (anches G.O. et Péd.)
ff

à S. M.
DOÑA MARIA CRISTINA
Reine Régente d' Espagne

* * *

MARCHE RELIGIEUSE

pour orgue par

C. Saint-Saëns (op. 107)

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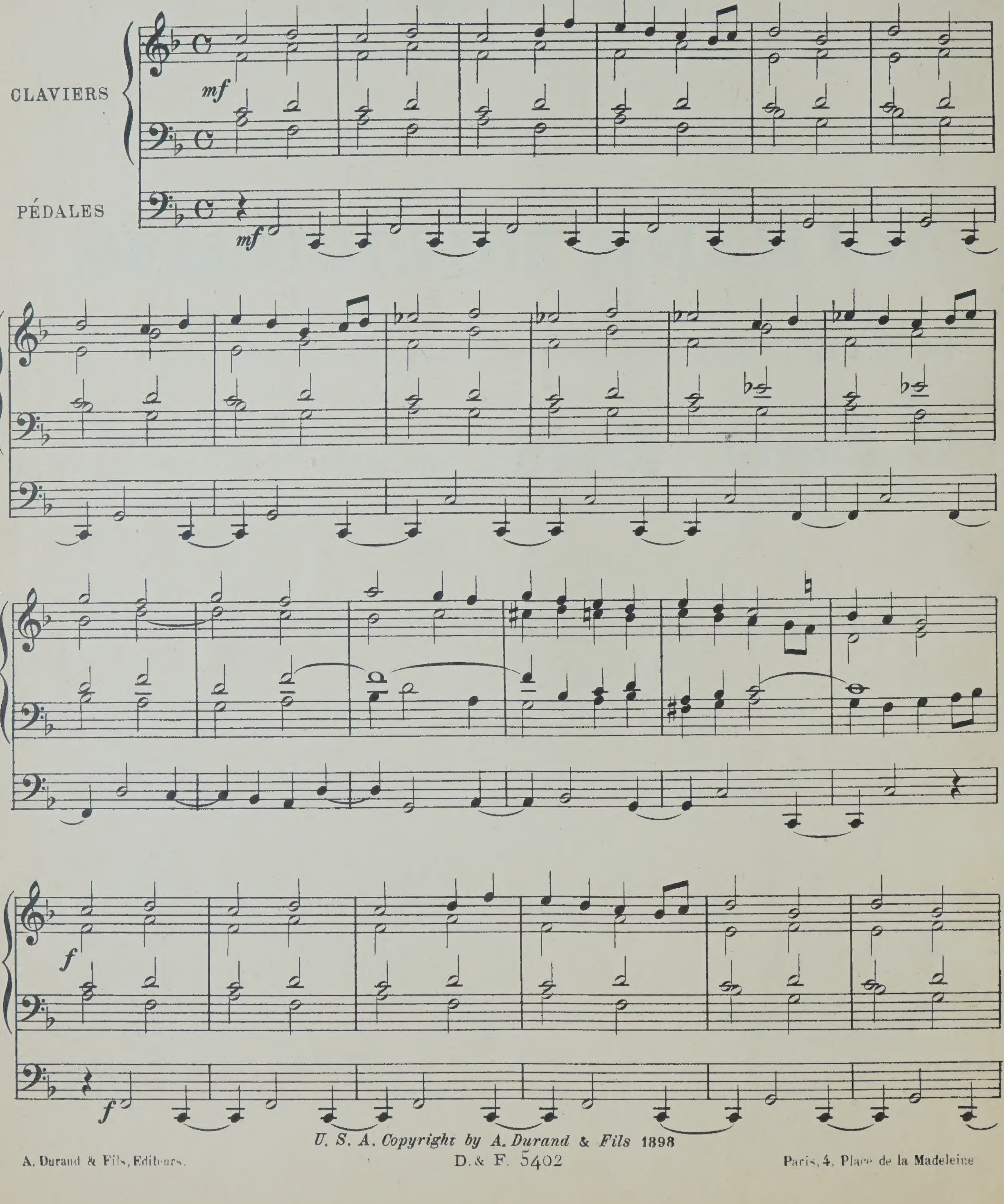
POUR ORGUE

⁂

C. SAINT-SAËNS
Op. 107

All° maestoso


CLAVIERS
PÉDALES
mf
mf
f
f

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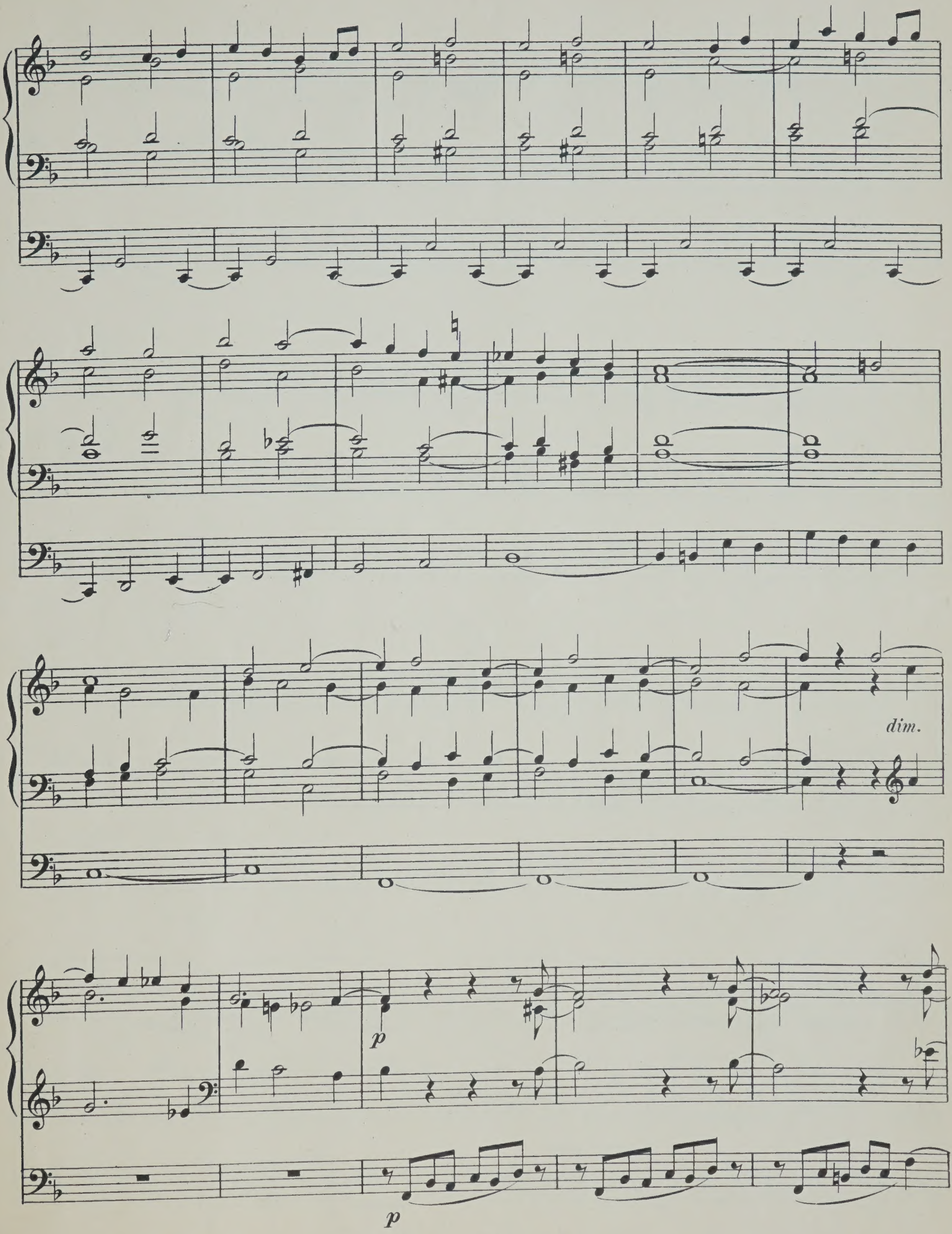
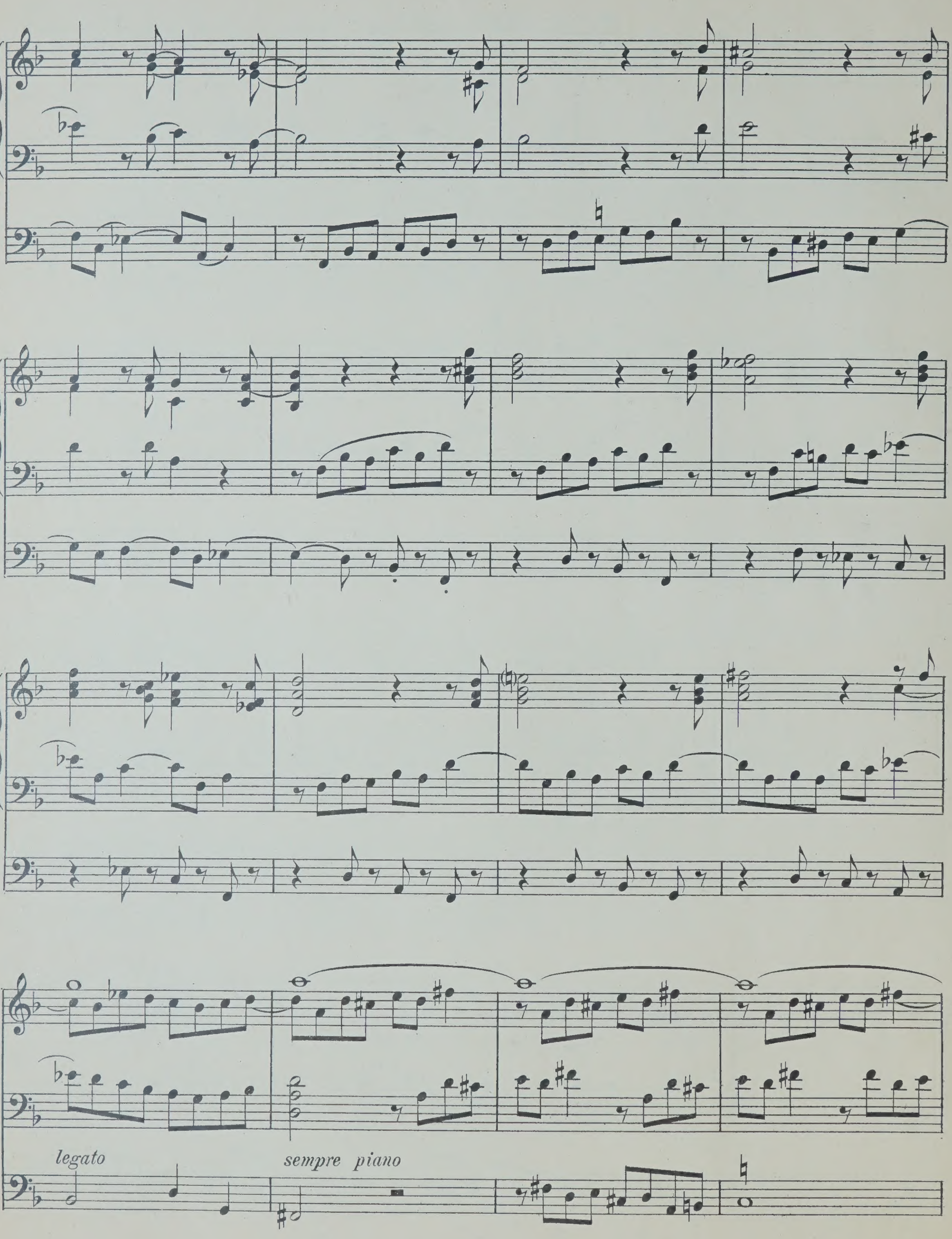
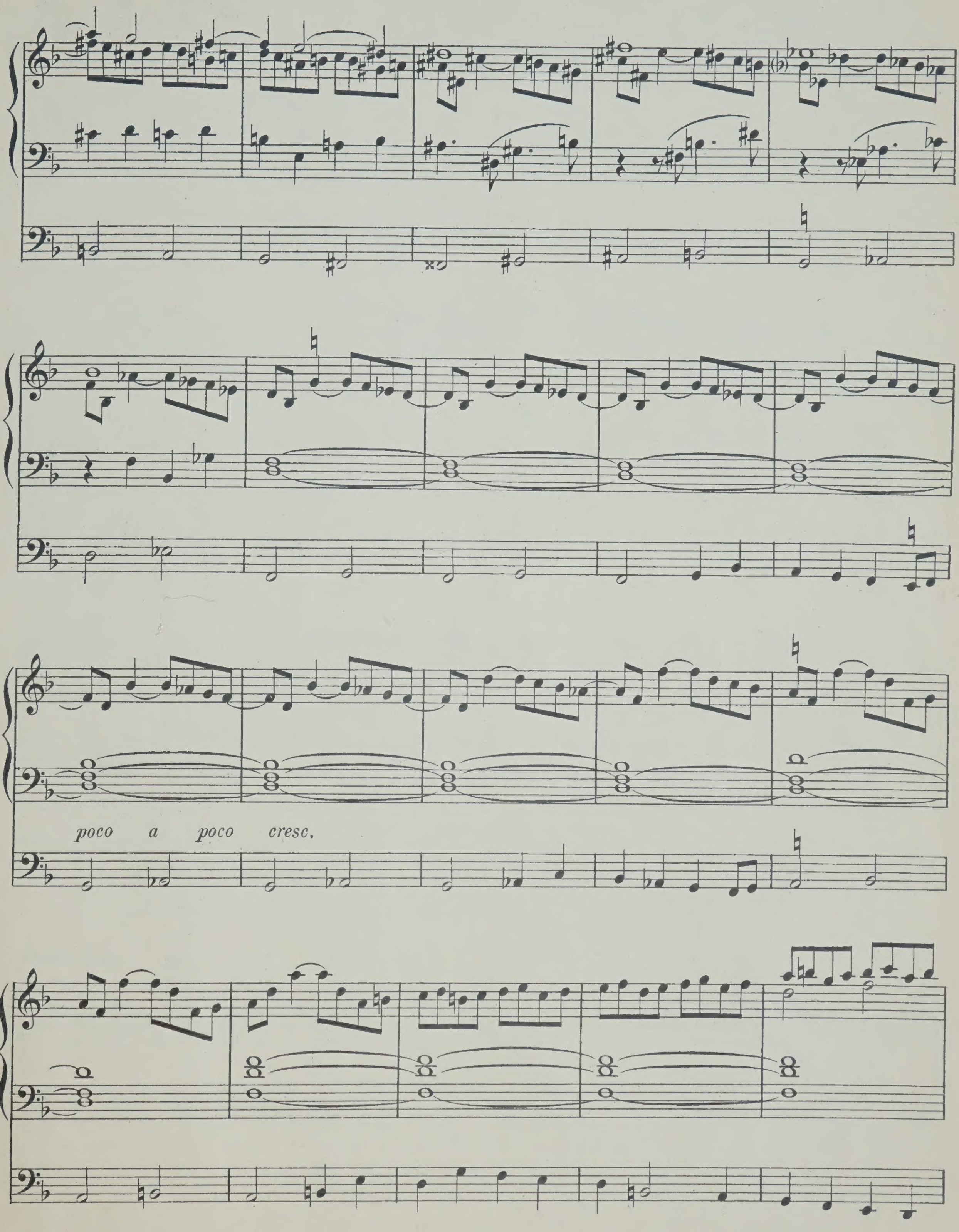
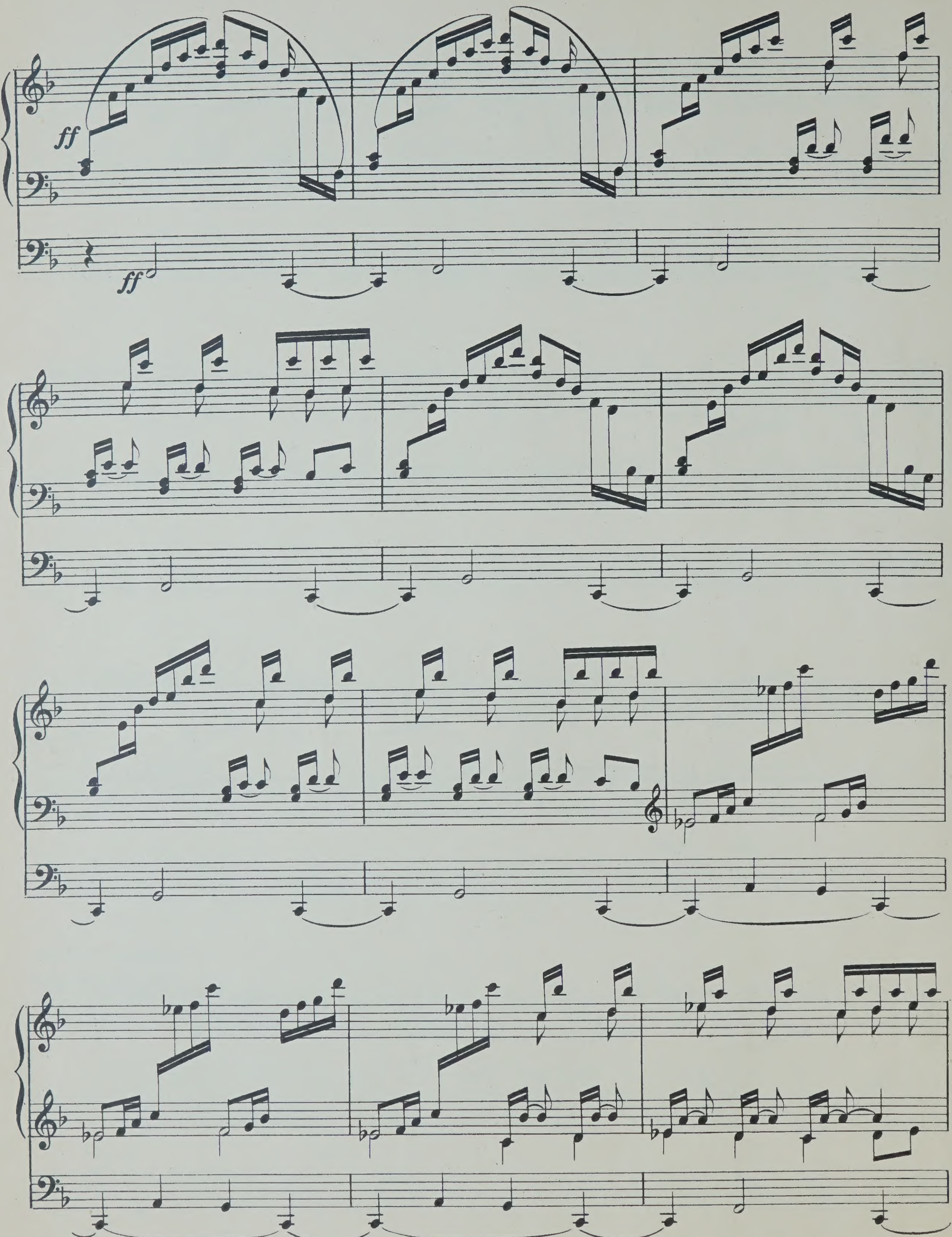
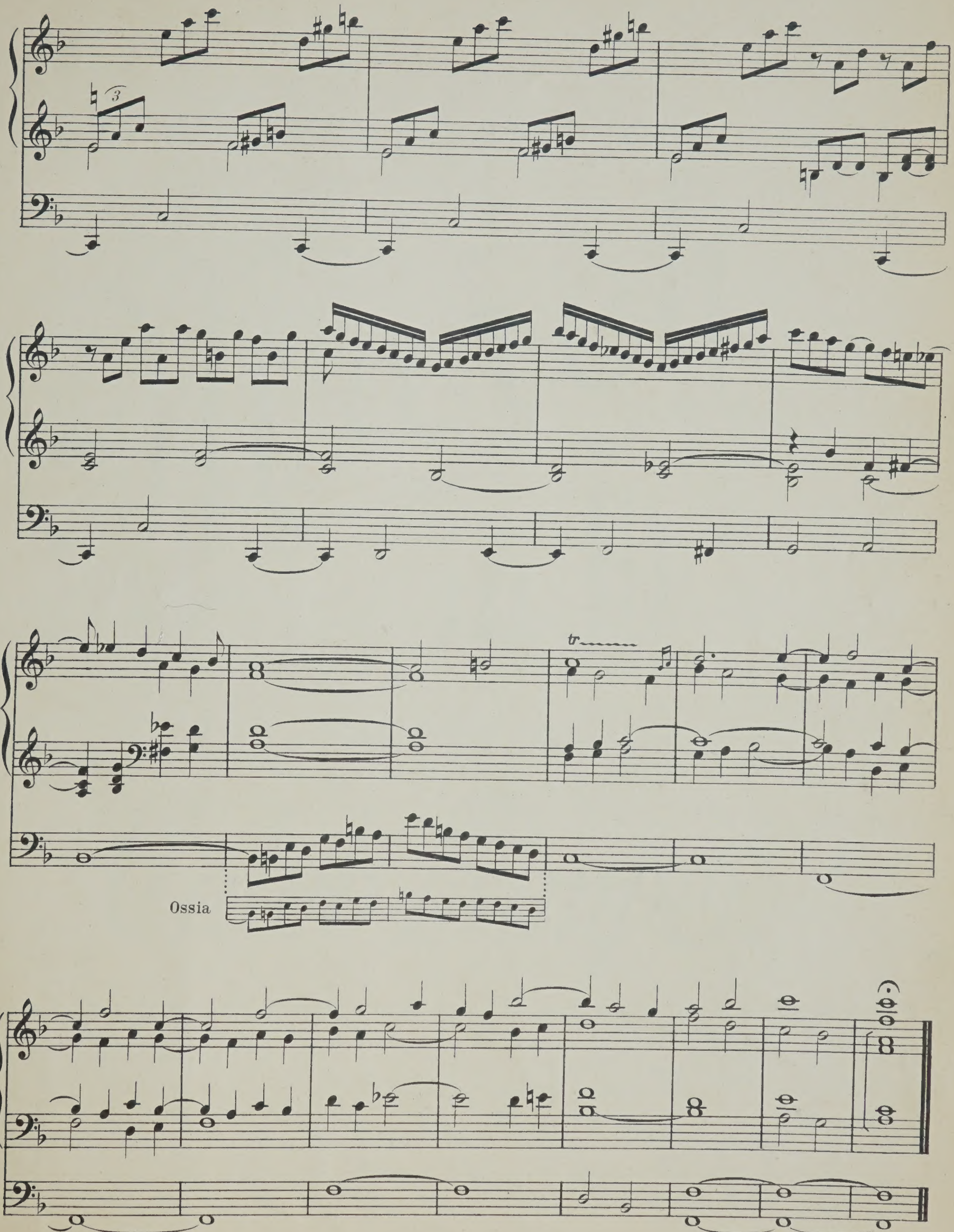

dim.
p
p


legato
sempre piano


poco a poco cresc.


ff
ff


3
tr
Ossia

Nov 23rd 1888

No. 2

March in D

Composed by

Caleb Simper.

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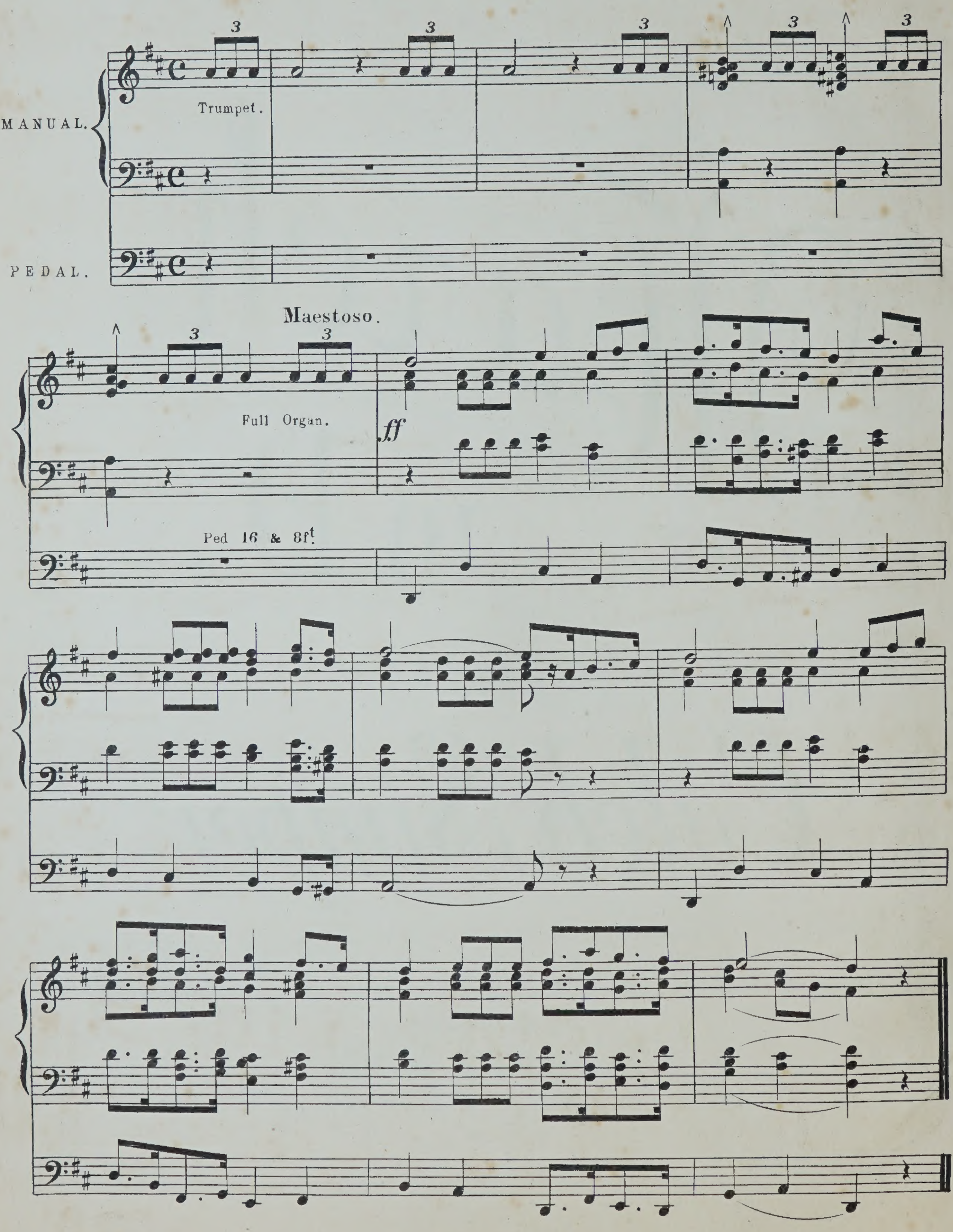
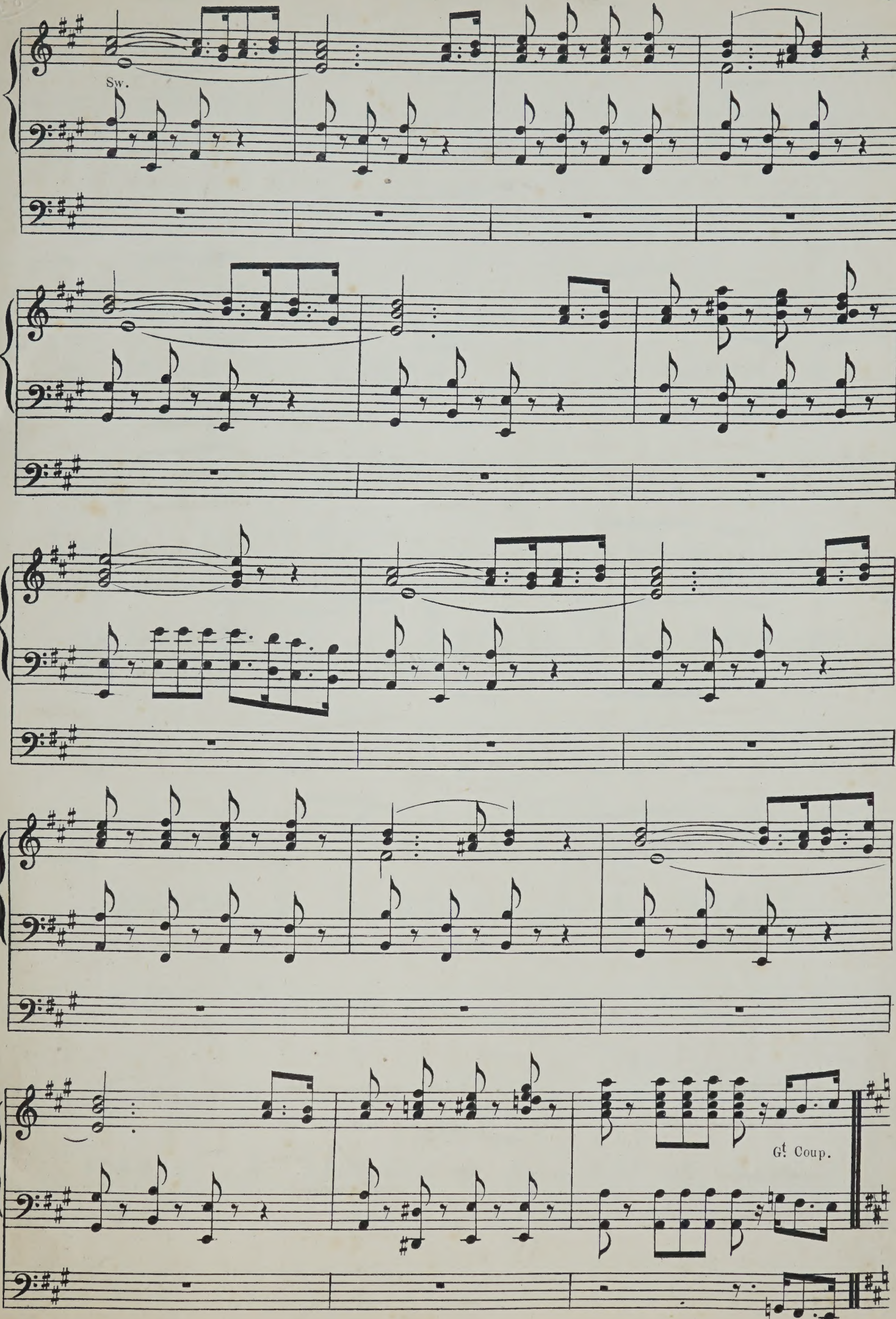
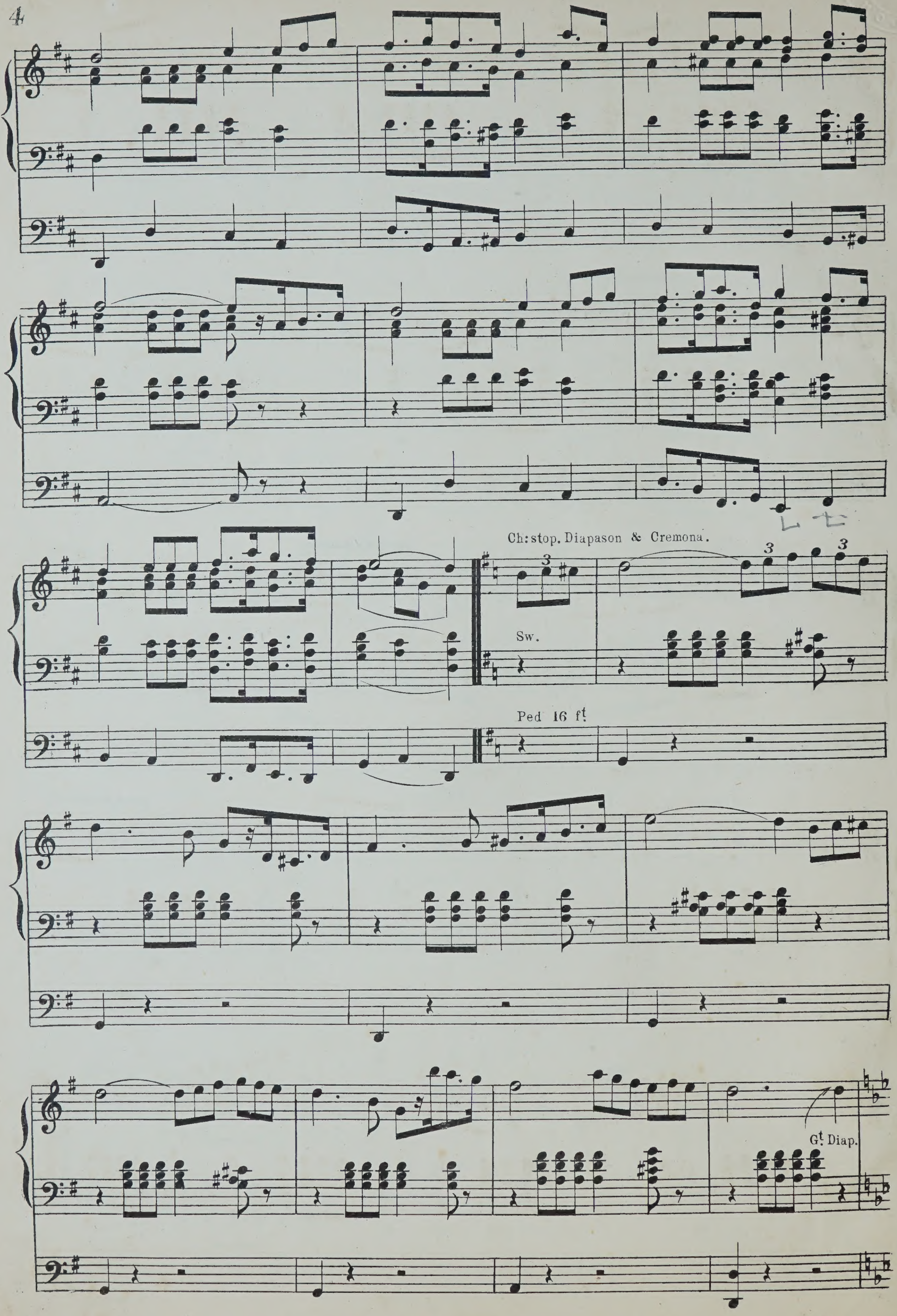
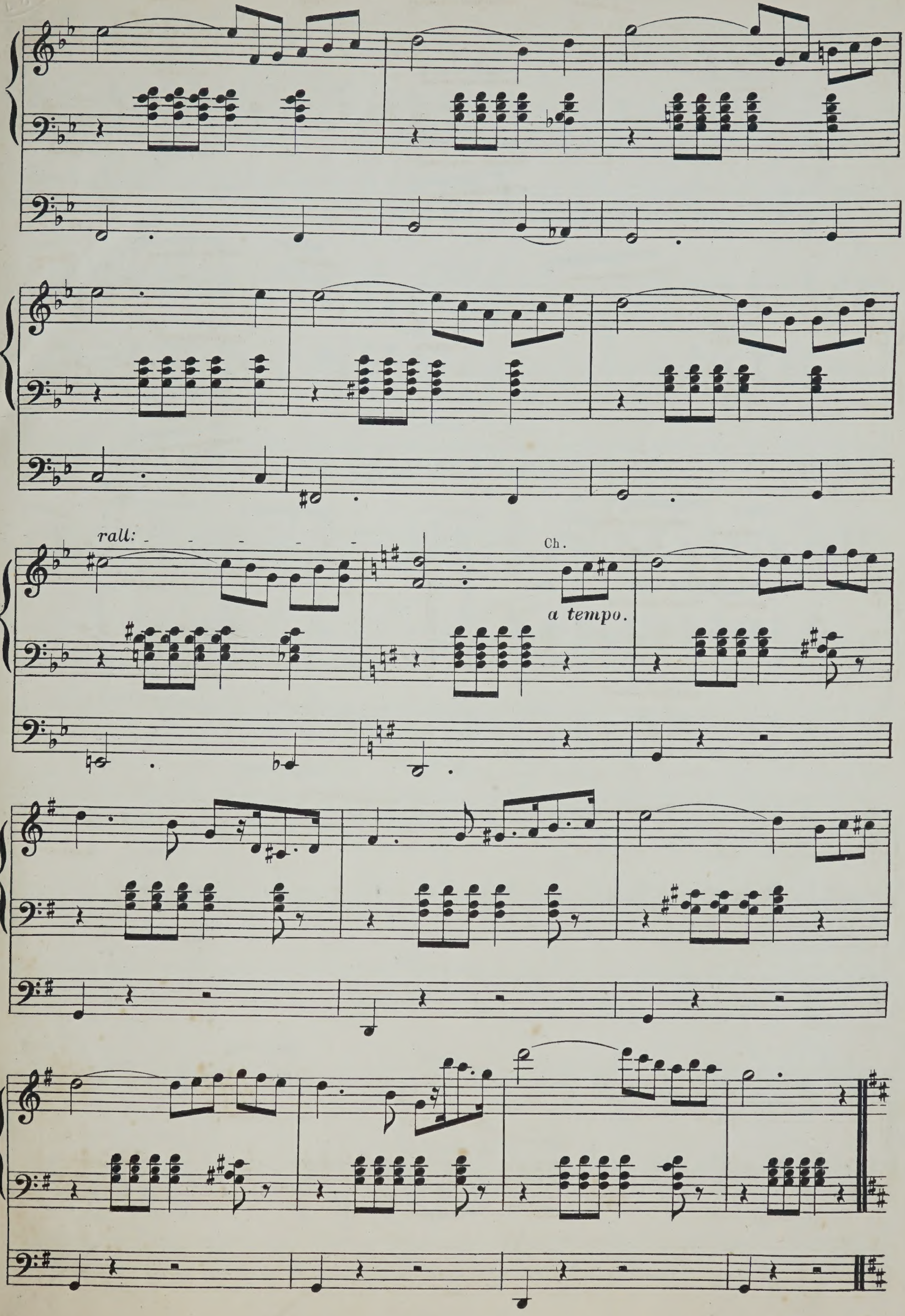
MARCH IN D.

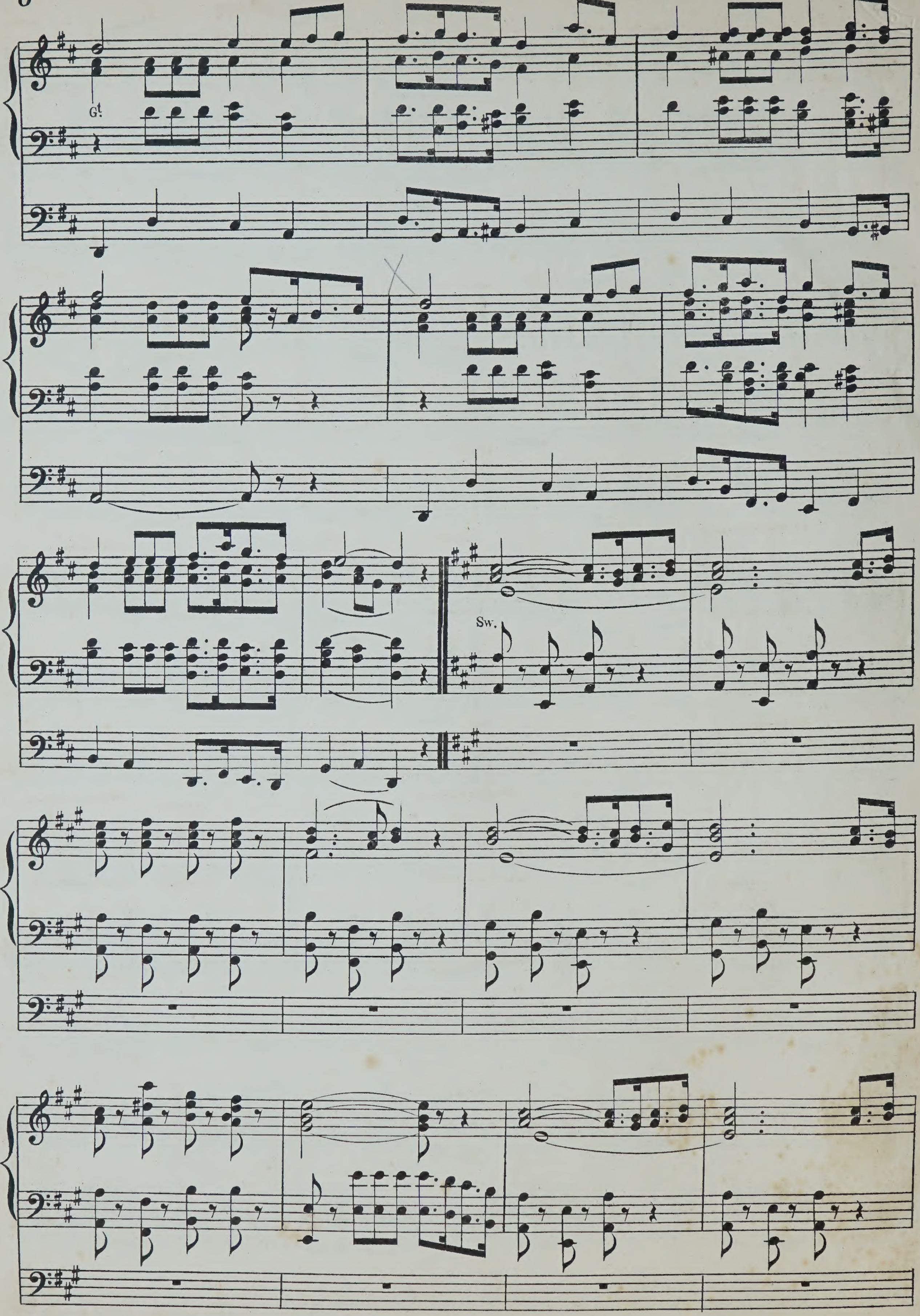
CALEB SIMPER.

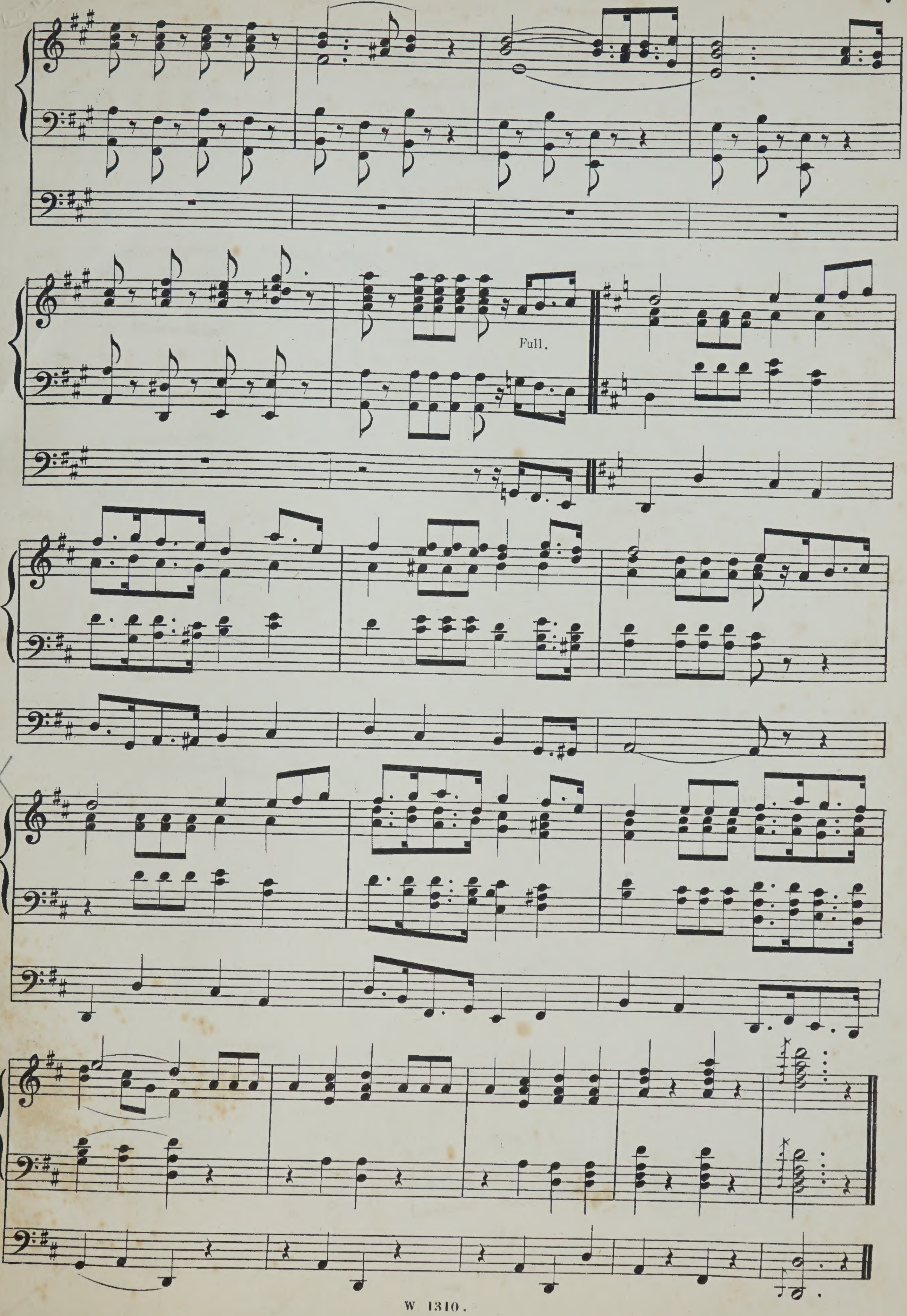

MANUAL.
PEDAL.
Trumpet.
Maestoso.
Full Organ.
ff
Ped 16 & 8ft.
3


Sw.
Gt. Coup.


Ch: stop. Diapason & Cremona.
3
3
3
Sw.
Ped 16 ft.
Gt. Diap.


rall:
Ch.
a tempo.


Gt.
Sw.


Full.

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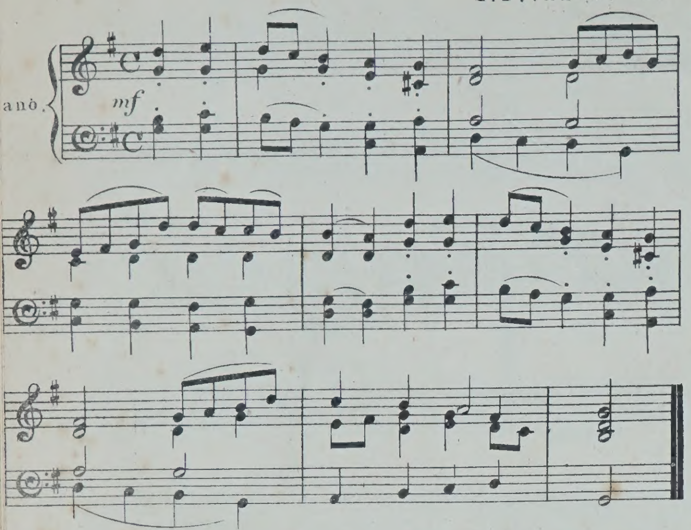

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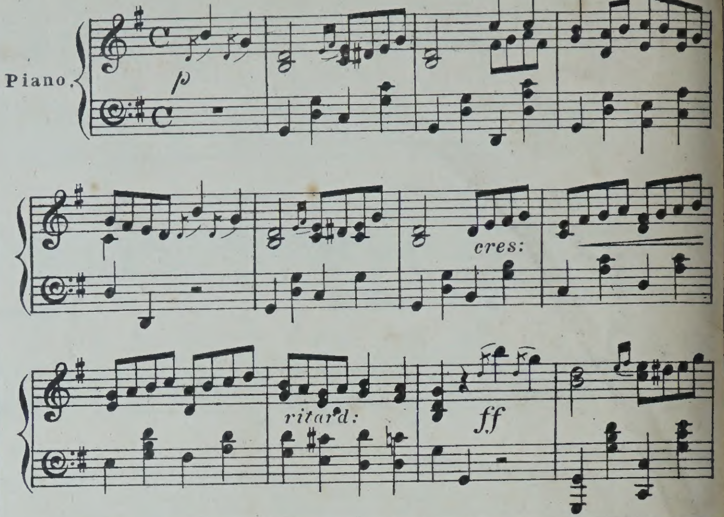
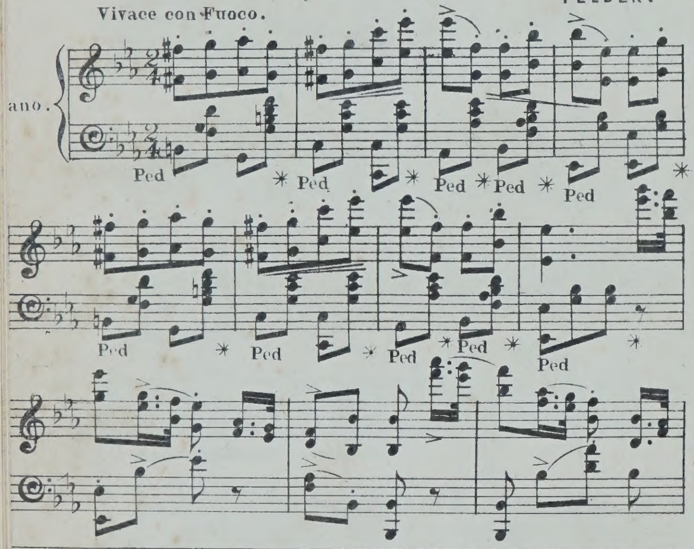

Piano.
p
cres:
ritard:
ff

'rice 3/-

EN AVANT!

Galop Brillant.

FELDER.


Vivace con Fuoco.
ano.
Ped
*

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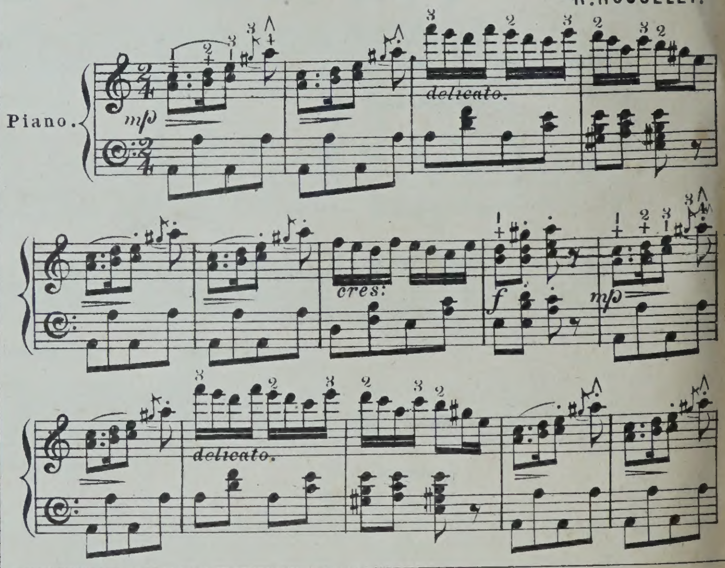
MARCIA ALLA TURCA.

H. HOUSELEY.


Piano.
mp
delicato.
cres:
f
mp
delicato.

ice 3/- Piano Solo.
no & Violin 4/- *From Spohr's Quartett in G. Minor.*

ADAGIO.

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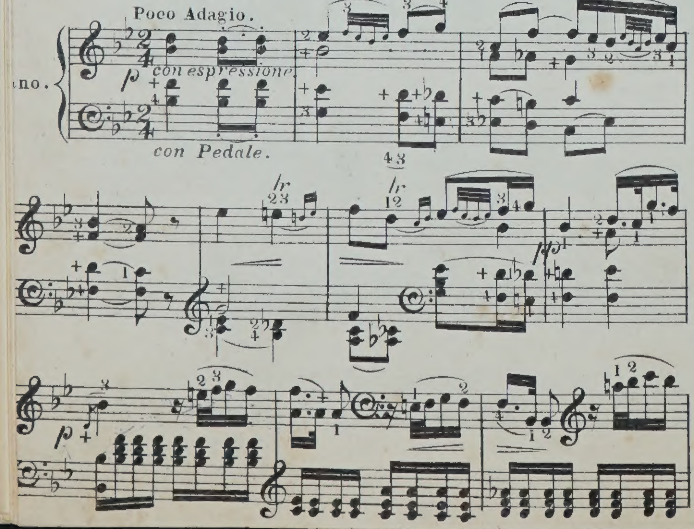
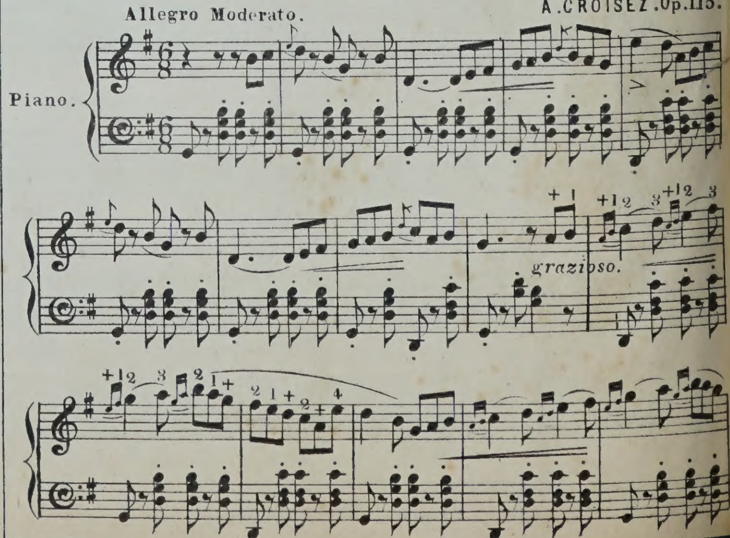

Poco Adagio.
no.
p
con espressione
con Pedale.
pp
p

Price 3/-

L'ÉCHO DE LA RIVE.

Barcarolle.

A. CROISEZ. Op. 115.


Allegro Moderato.
Piano.
grazioso.

W. T. Belcher Esq, Mu
With the Composers Compts
June 27/99

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(with Chorus)

Composed by

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Mus. Bac. Cantab.

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(With Chorus.)

George Shinn,
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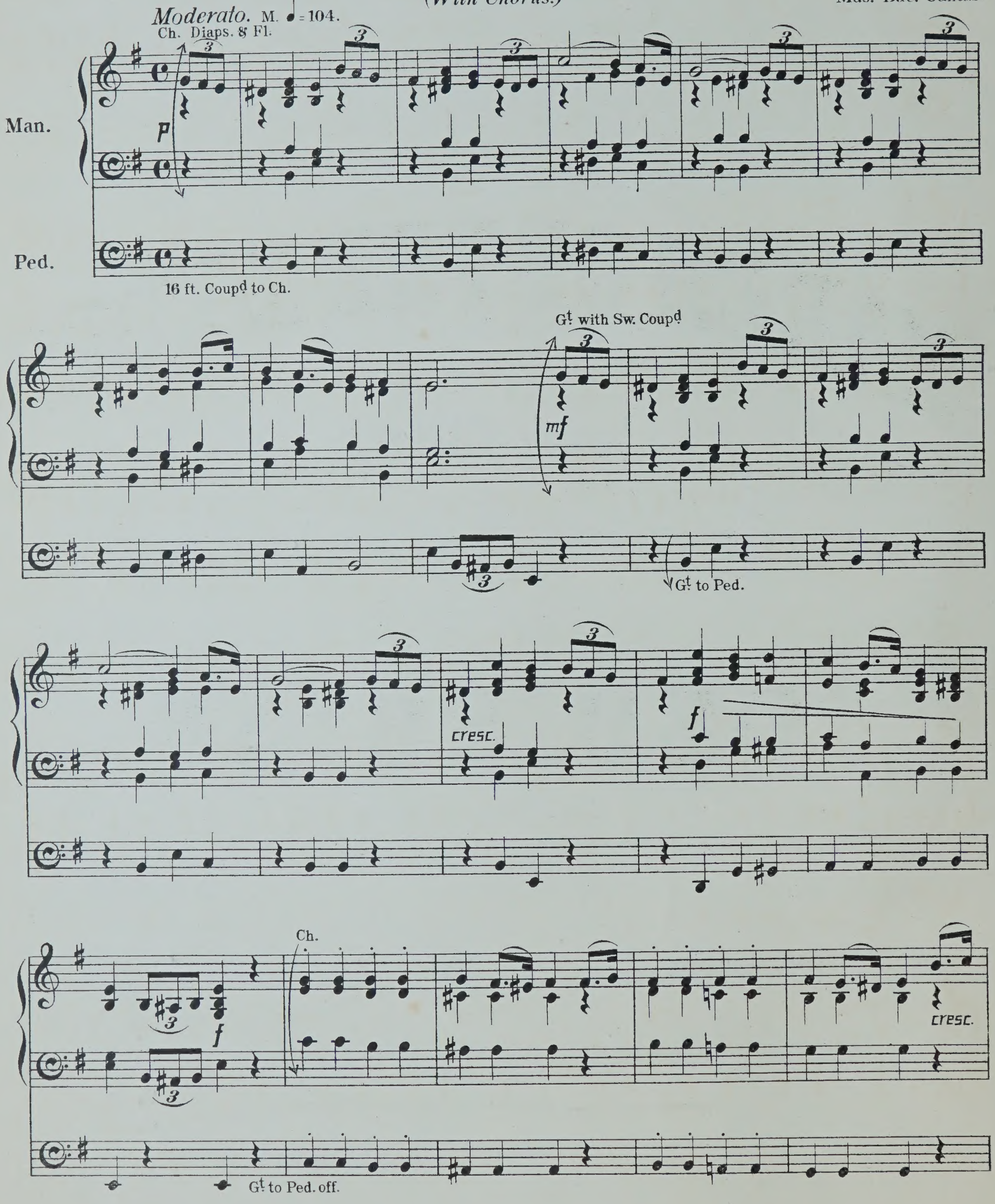
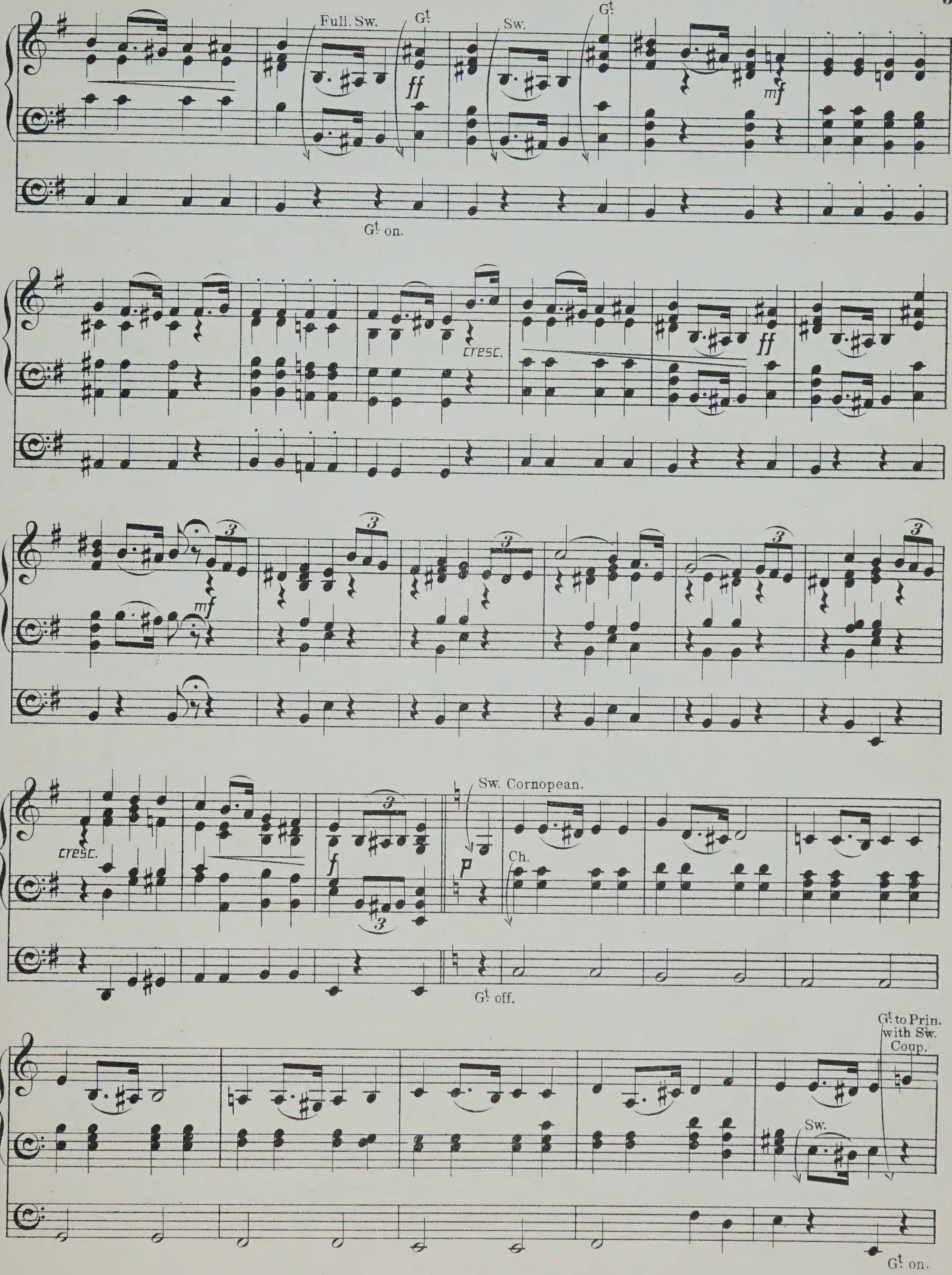
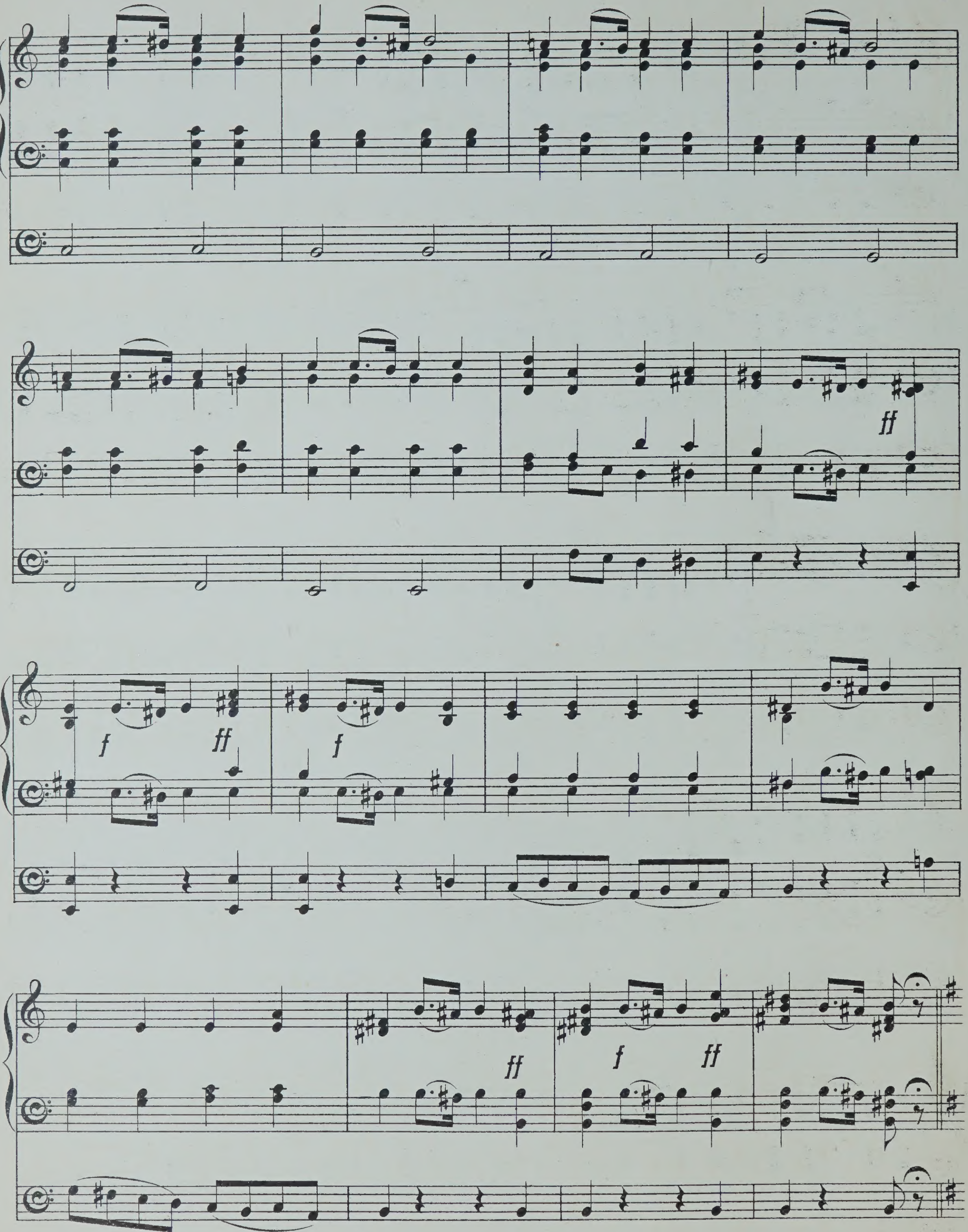
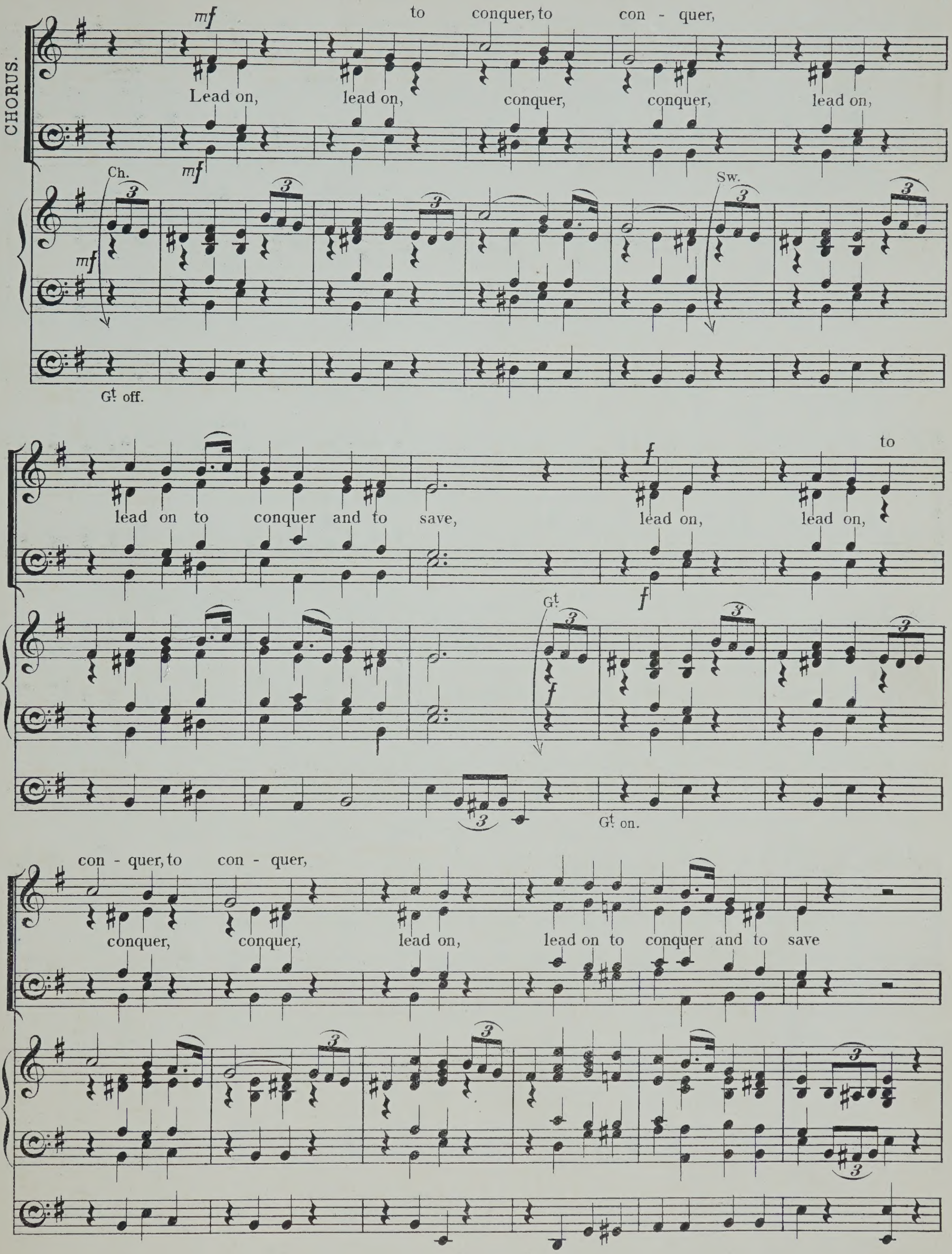
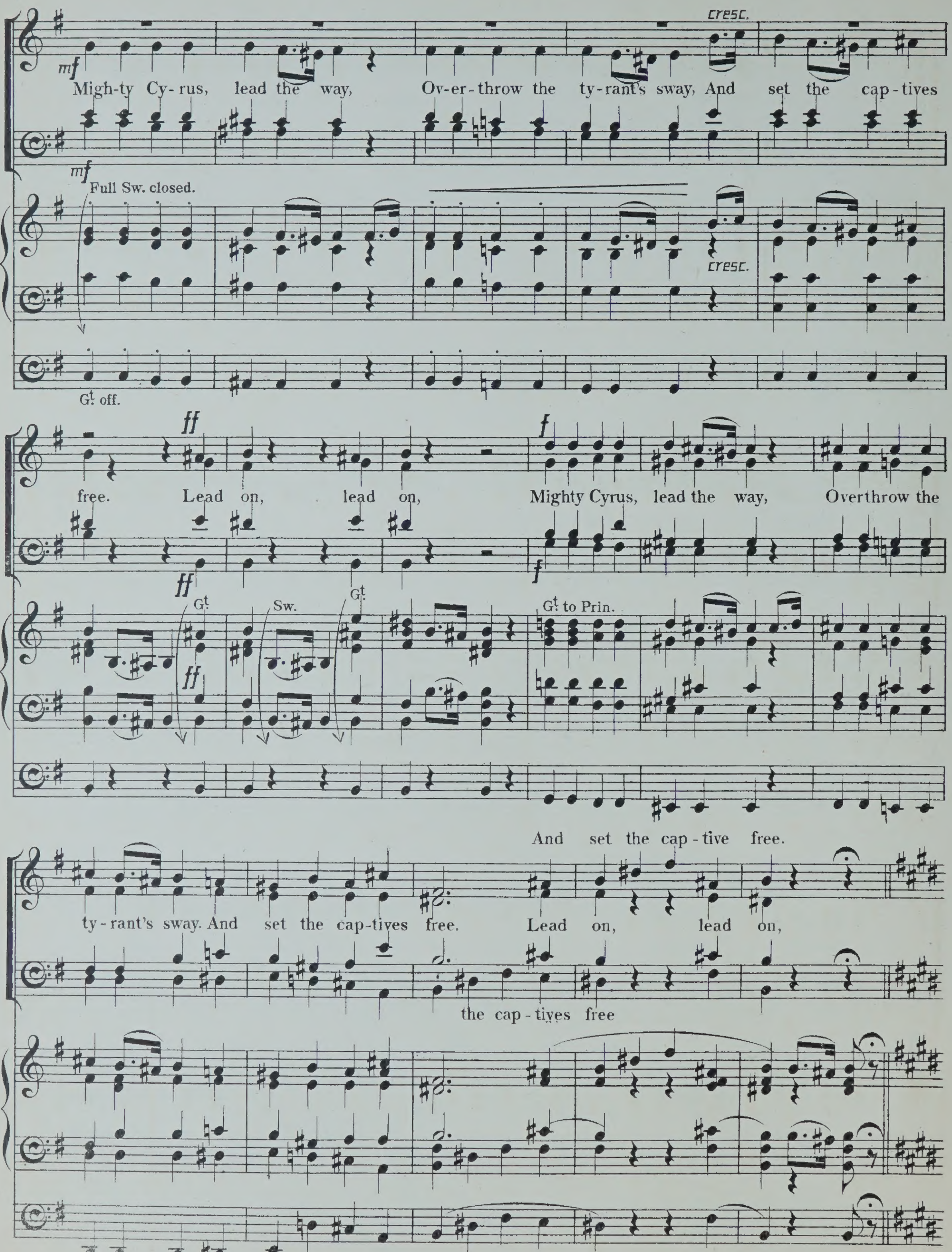
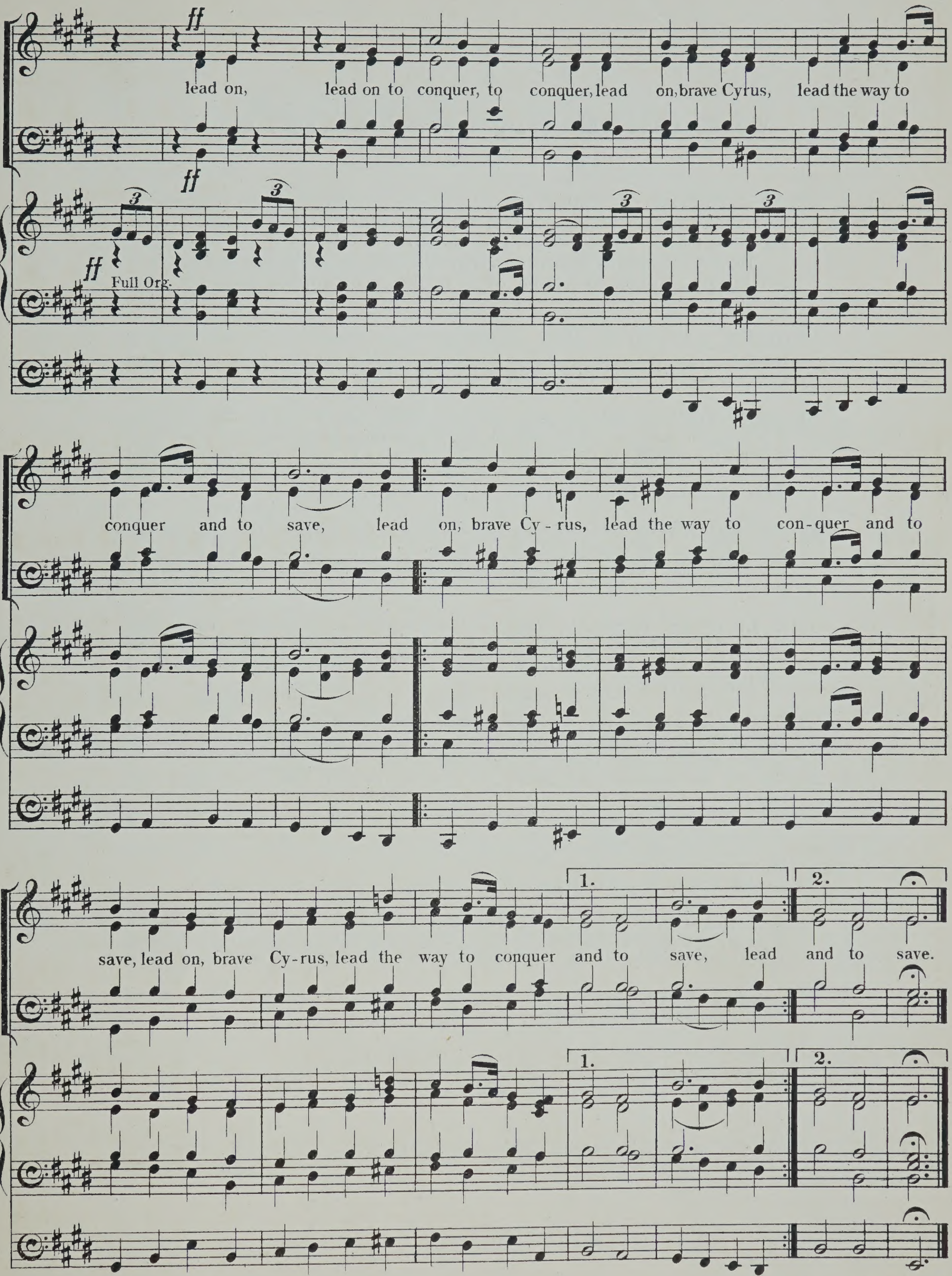

Moderato. M. ♩=104.
Ch. Diaps. & Fl.
Man.
Ped.
p
16 ft. Coupd to Ch.
Gt with Sw. Coupd
mf
Gt to Ped.
cresc.
f
f
Ch.
cresc.
Gt to Ped. off.


Full. Sw.
Gt.
ff
Sw.
Gt.
mf
Gt. on.
cresc.
ff
mf
cresc.
f
Sw. Cornopean.
Ch.
p
Gt. off.
Gt. to Prin. with Sw. Coup.
Sw.
Gt. on.


ff
f
ff
f
ff
f
ff


CHORUS.
mf
to conquer, to con - quer,
Lead on, lead on, conquer, conquer, lead on,
mf
Ch.
mf
Sw.
Gt. off.
lead on to conquer and to save,
f
to
lead on, lead on,
f
Gt.
f
Gt. on.
con - quer, to con - quer,
conquer, conquer, lead on, lead on to conquer and to save
3


cresc.
mf
Migh-ty Cy-rus, lead the way, Ov-er-throw the ty-rant's sway, And set the cap-tives
mf
Full Sw. closed.
cresc.
G.t off.
ff
free. Lead on, lead on,
f
Mighty Cyrus, lead the way, Overthrow the
f
ff
G.t
Sw.
G.t
ff
G.t to Prin.
And set the cap-tive free.
ty-rant's sway. And set the cap-tives free. Lead on, lead on,
the cap-tives free


ff
lead on, lead on to conquer, to conquer, lead on, brave Cyrus, lead the way to
ff
ff
Full Org.
conquer and to save, lead on, brave Cy-rus, lead the way to con-quer and to
1.
2.
save, lead on, brave Cy-rus, lead the way to conquer and to save, lead and to save.

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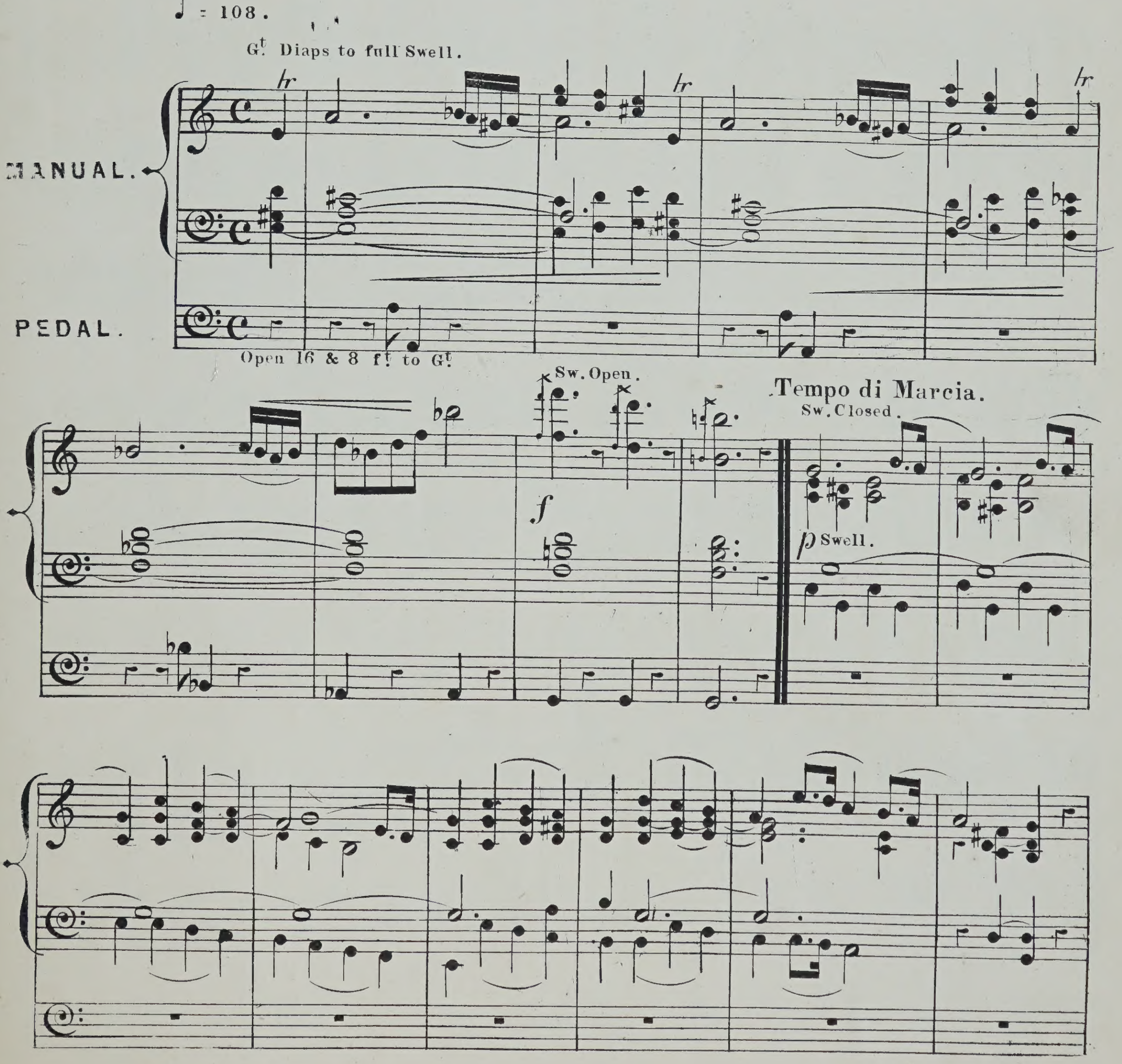
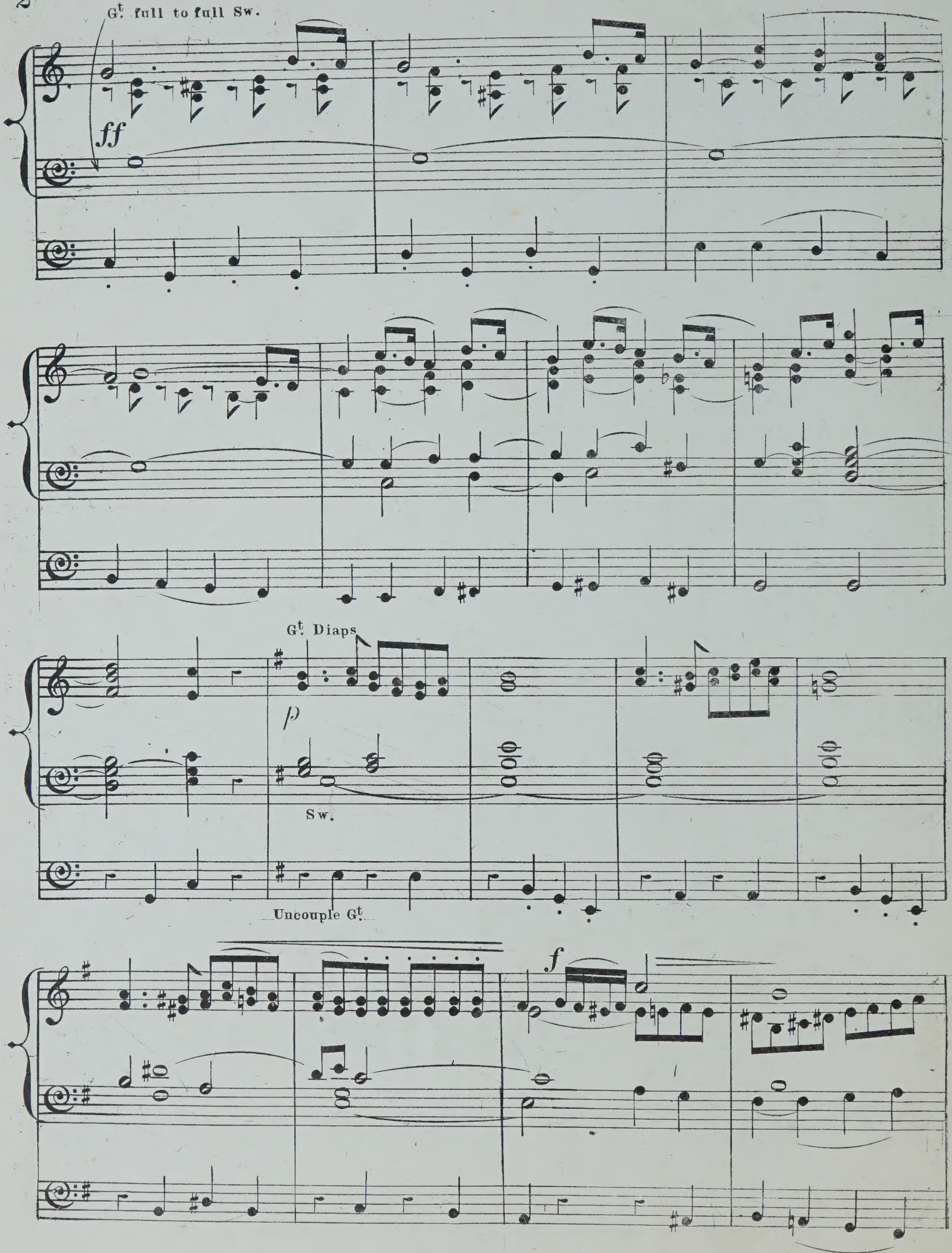
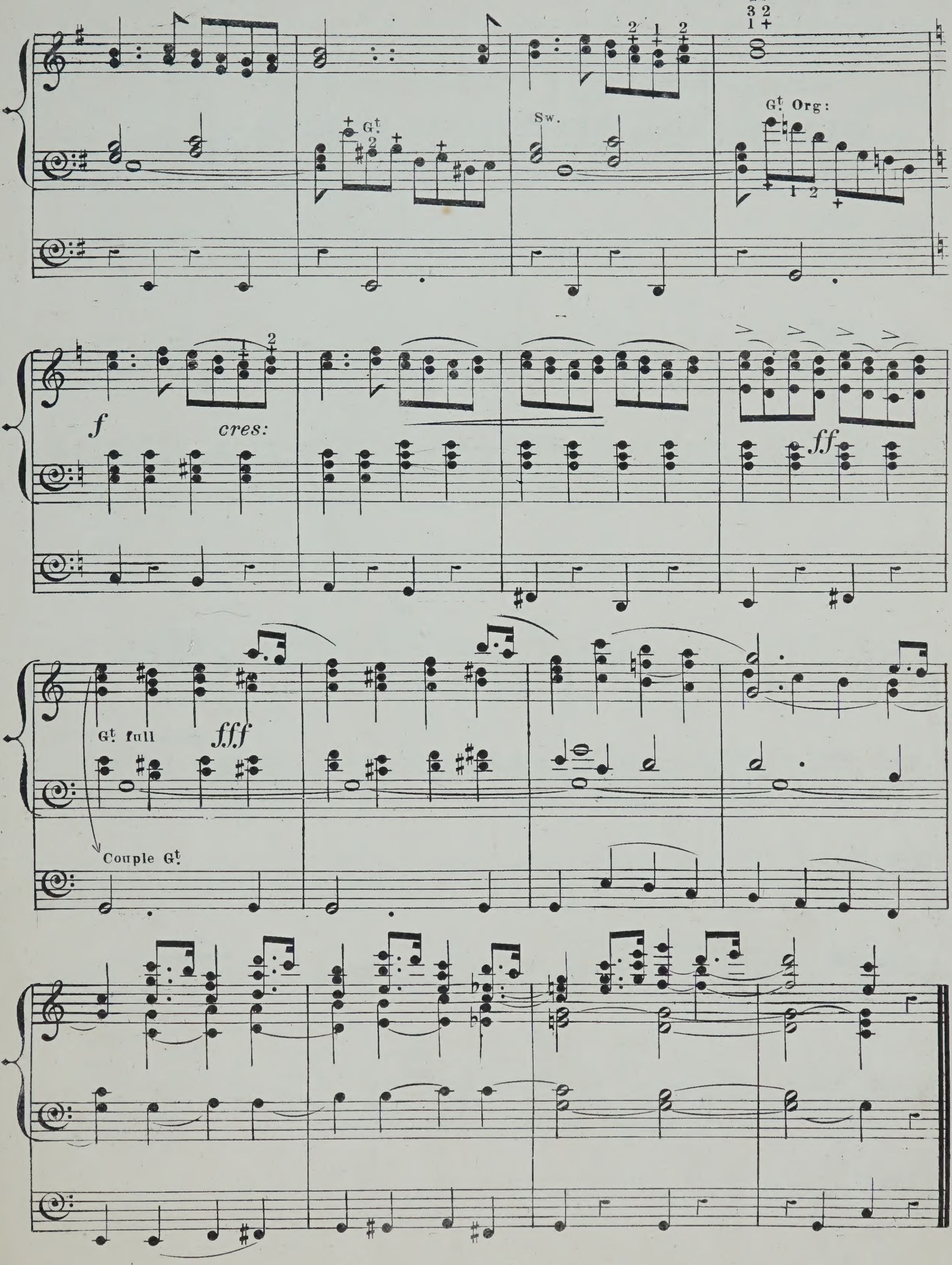
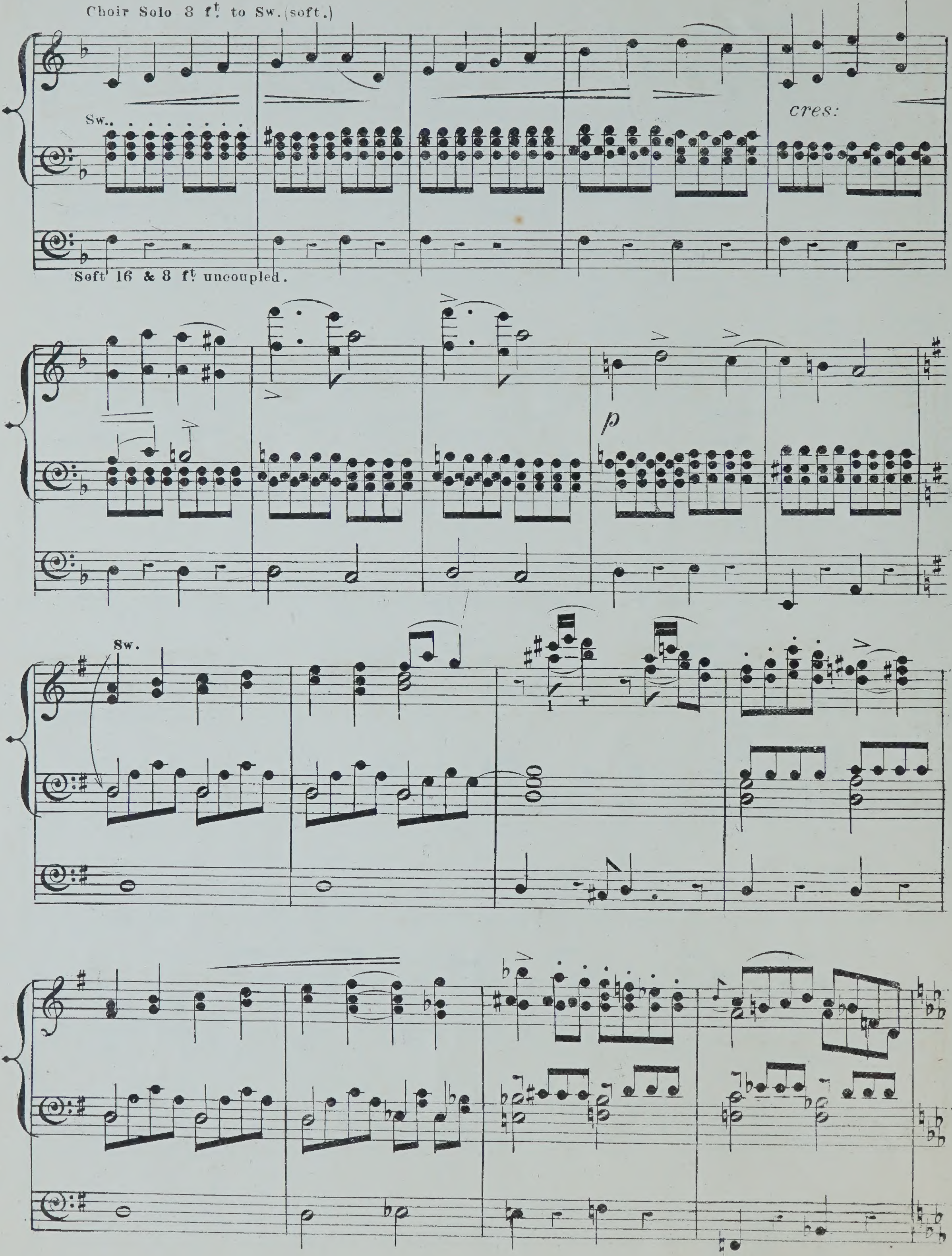
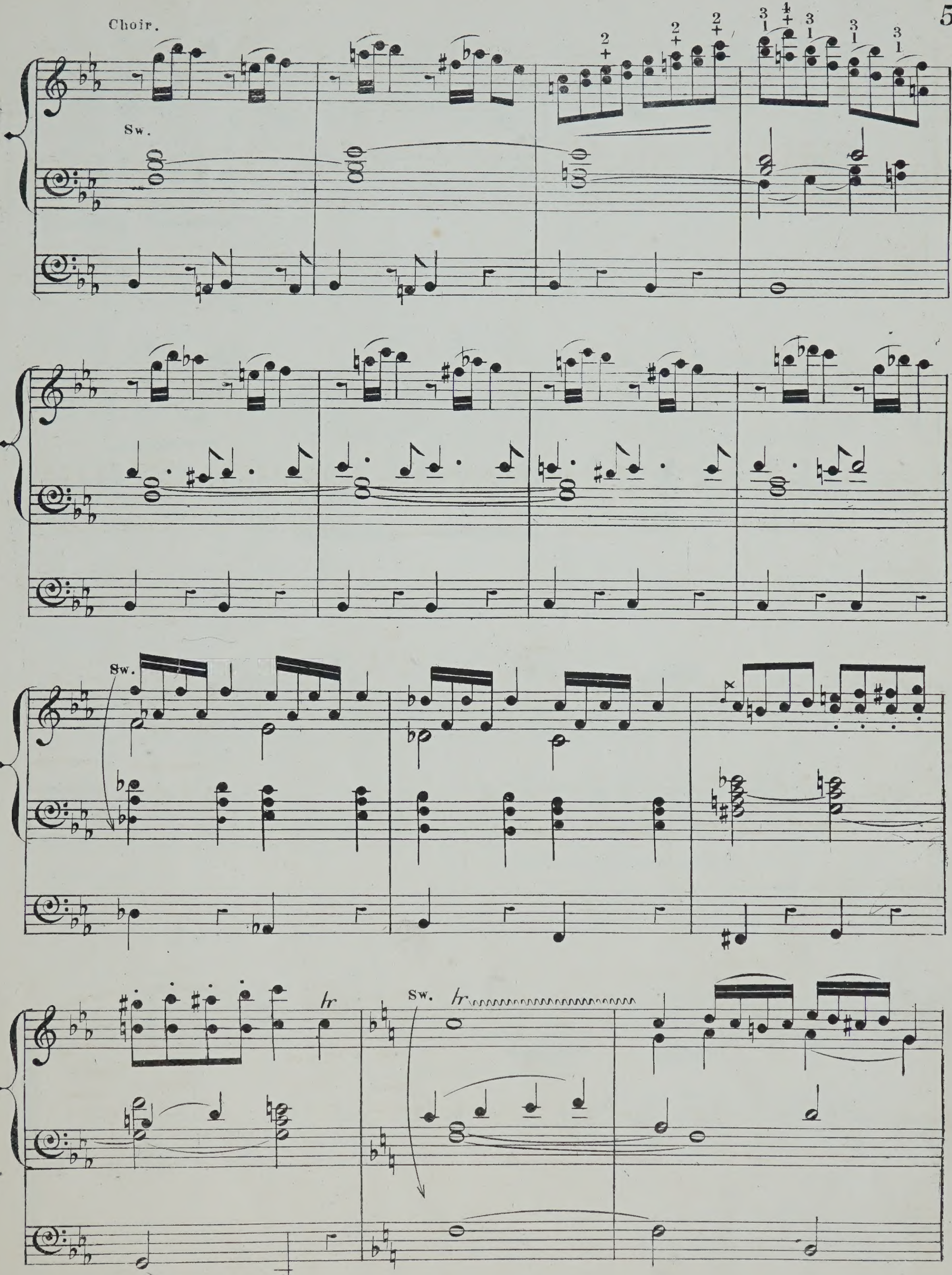
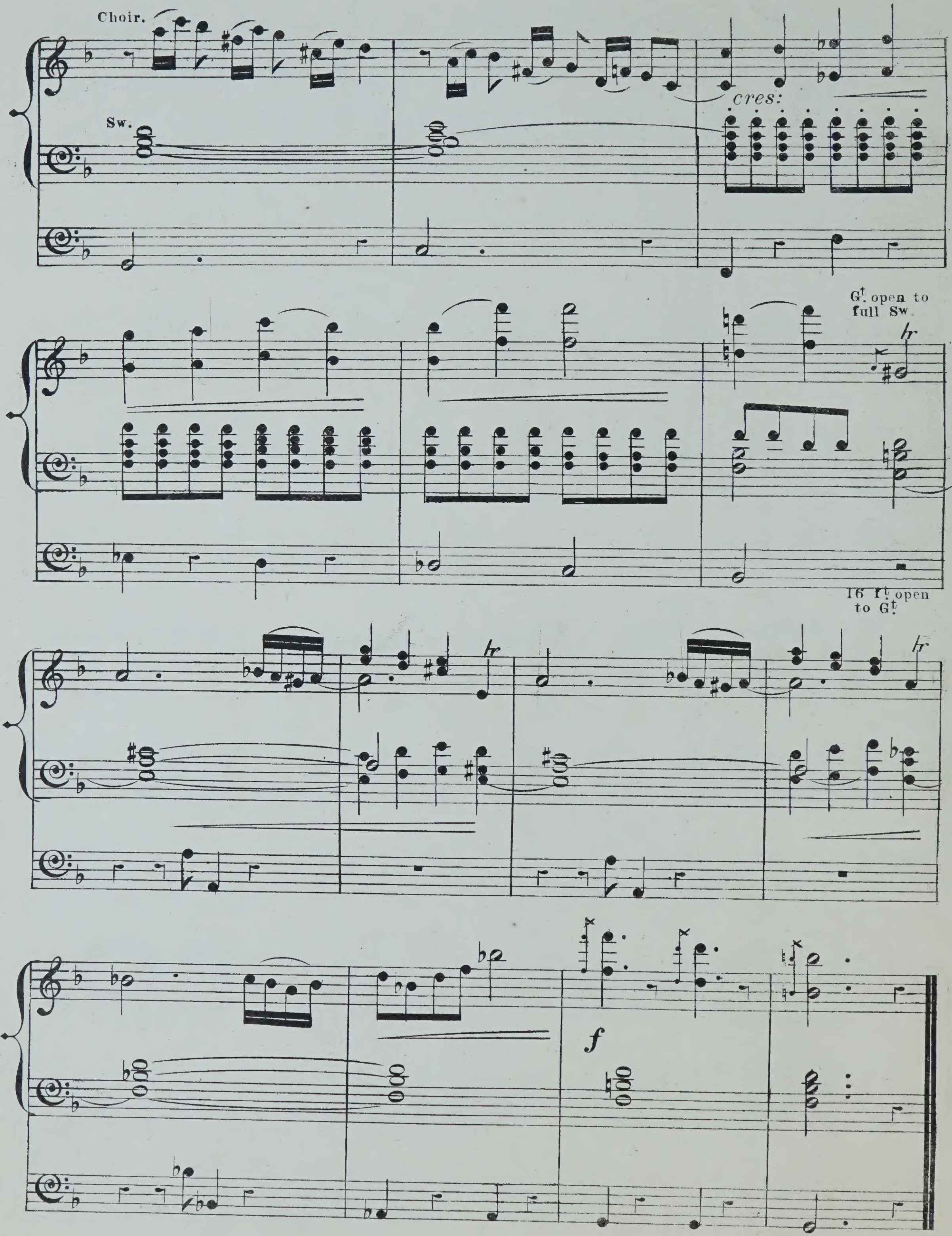

♩ = 108.
Gt. Diaps to full Swell.
MANUAL.
PEDAL.
Open 16 & 8 ft. to Gt.
Sw. Open.
f
Tempo di Marcia.
Sw. Closed.
p Swell.

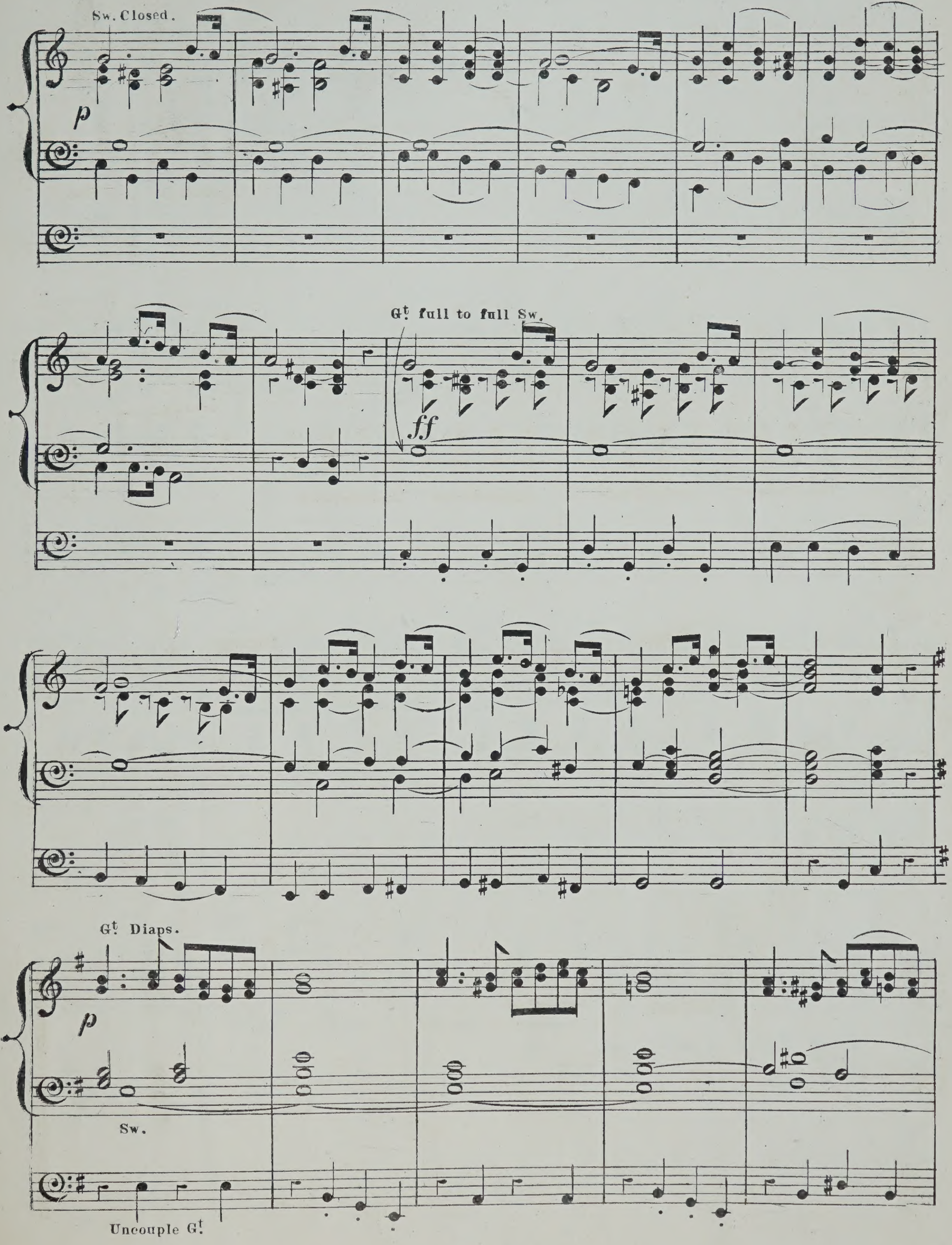

Gt. full to full Sw.
ff
Gt. Diaps
p
Sw.
Uncouple Gt.
f

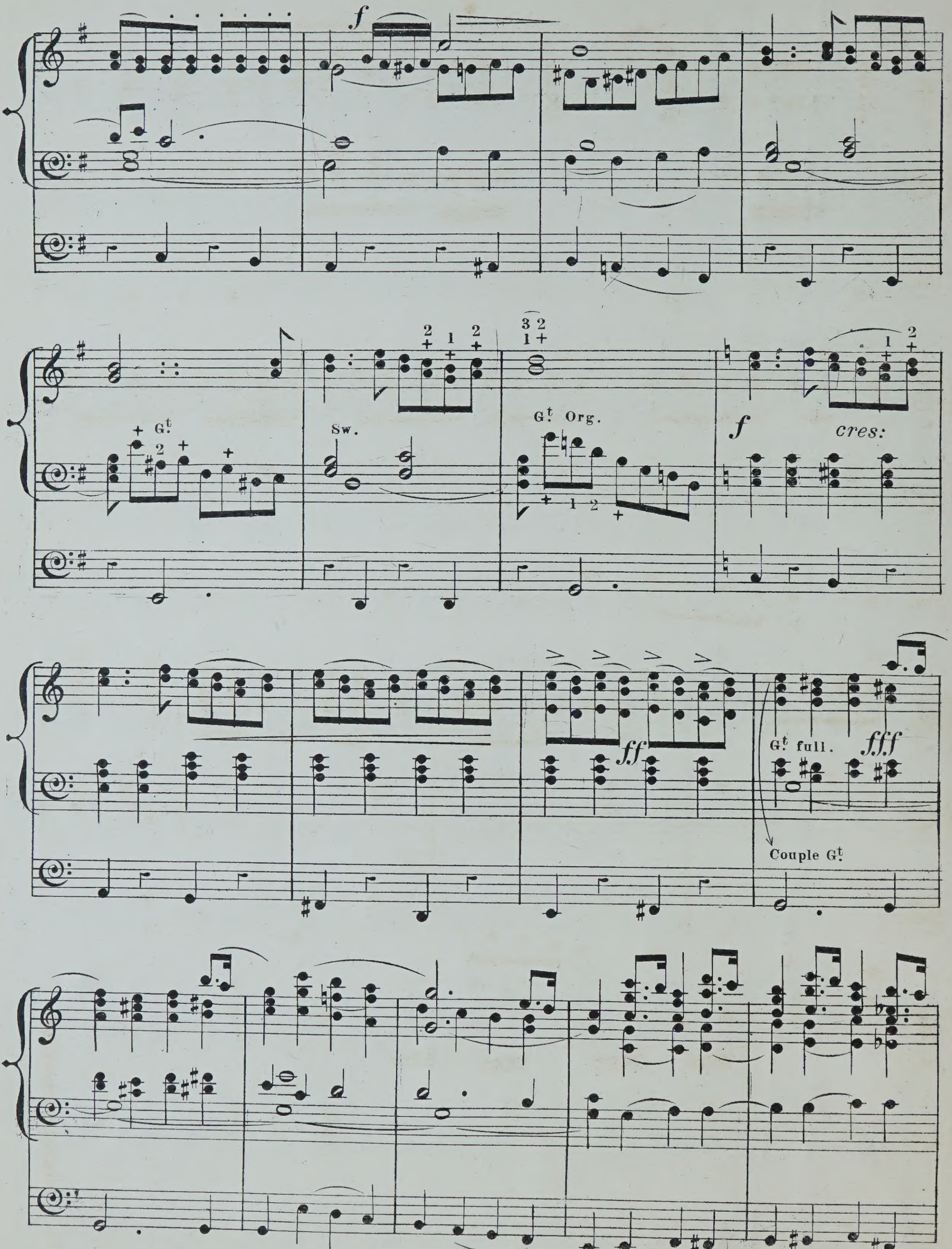

Gt.
Sw.
Gt. Org:
f
cres:
ff
Gt. full
fff
Couple Gt.

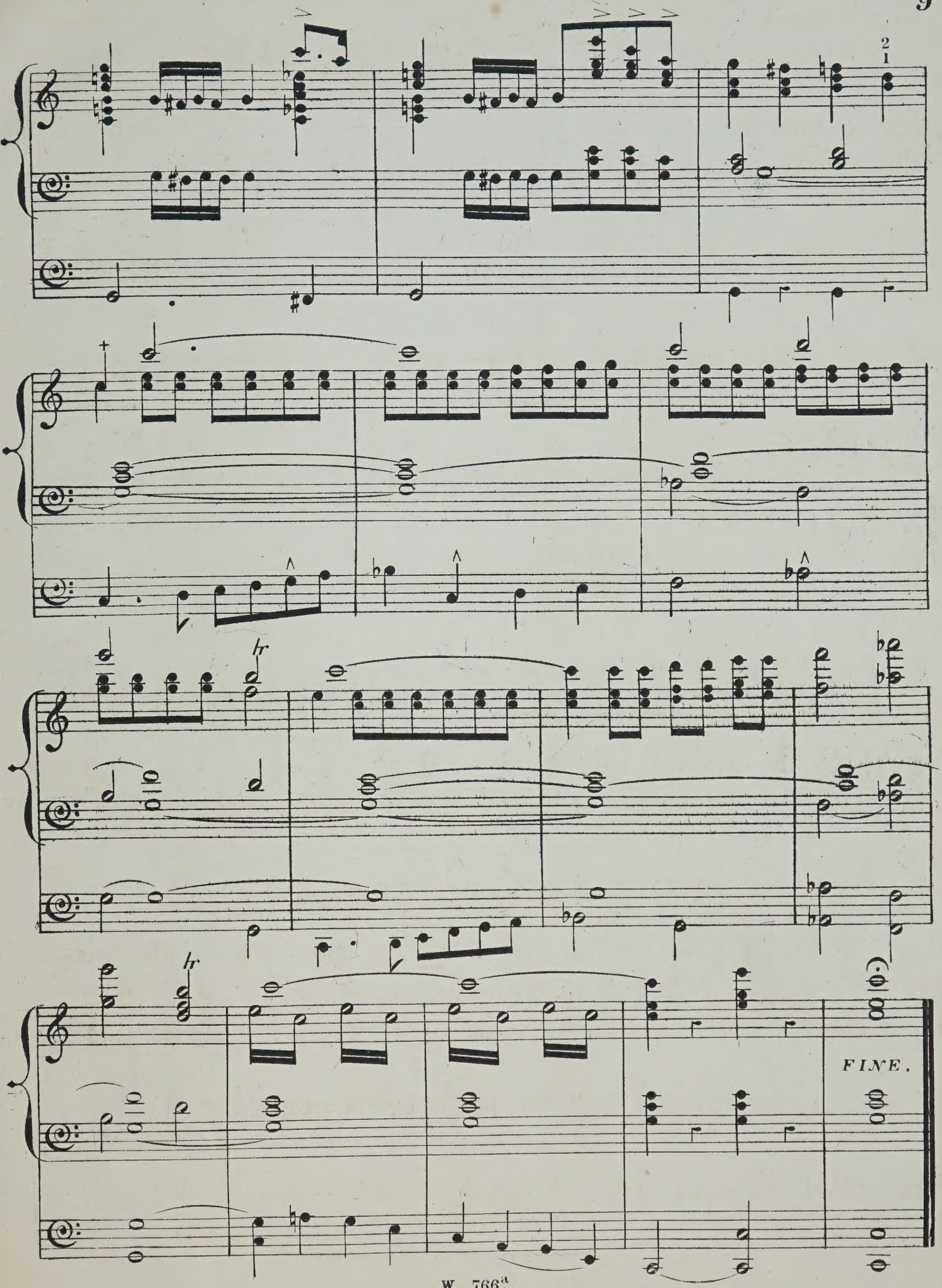

Choir Solo 8 f! to Sw.(soft.)
Sw..
Soft 16 & 8 f! uncoupled.
cres:
p
Sw.


Choir.
Sw.
2 +
2 +
2 +
3 1
4 +
3 1
3 1
3 1
Sw.
Sw.
tr
tr


Choir.
Sw.
cres:
G.t open to full Sw.
16 f.t open to G.t
f


Sw. Closed.
p
Gt. full to full Sw.
ff
Gt. Diaps.
p
Sw.
Uncouple Gt.


f
G.t
Sw.
G.t Org.
f
cres:
ff
G.t full.
fff
Couple G.t


2
1
tr
tr
tr
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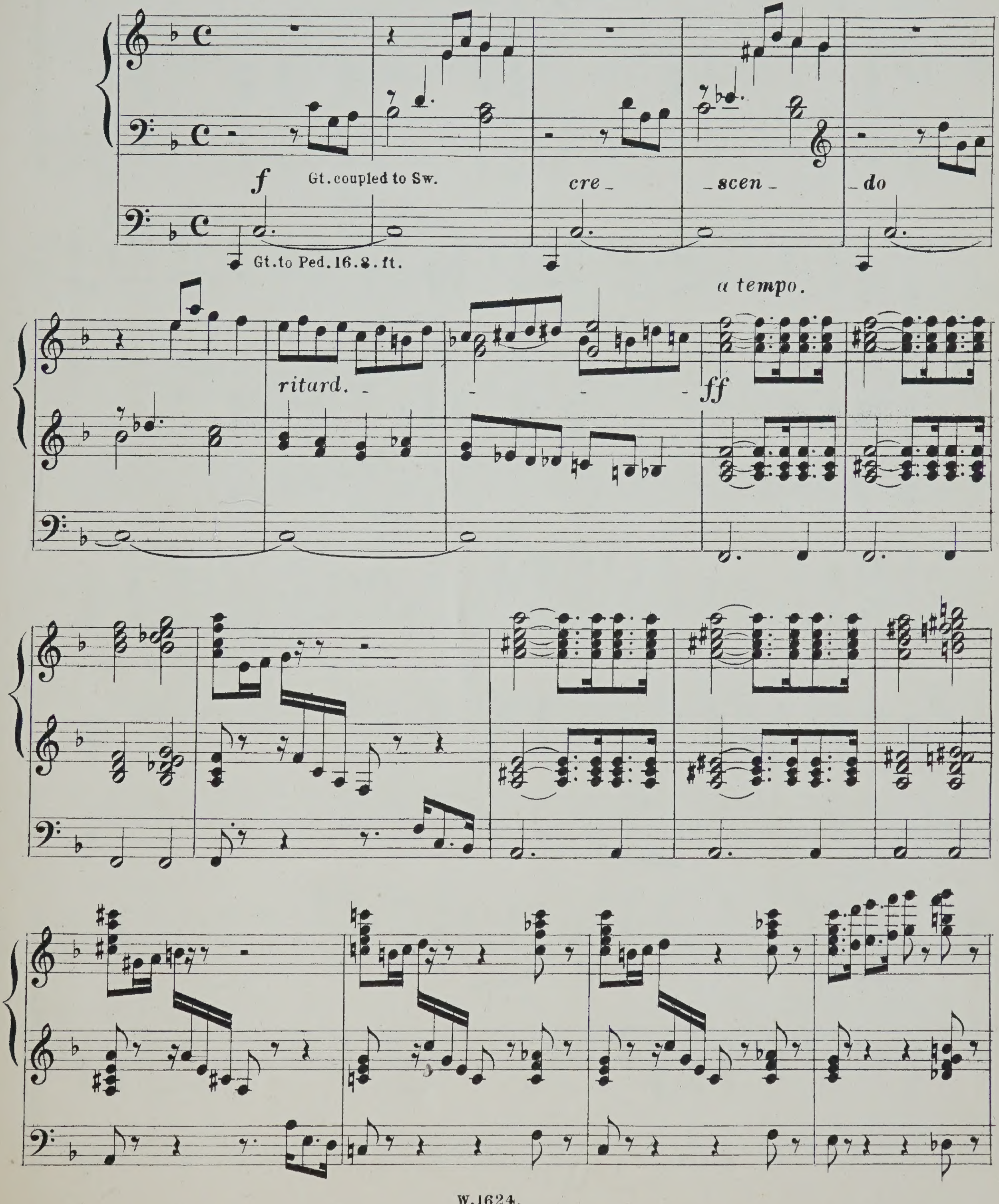
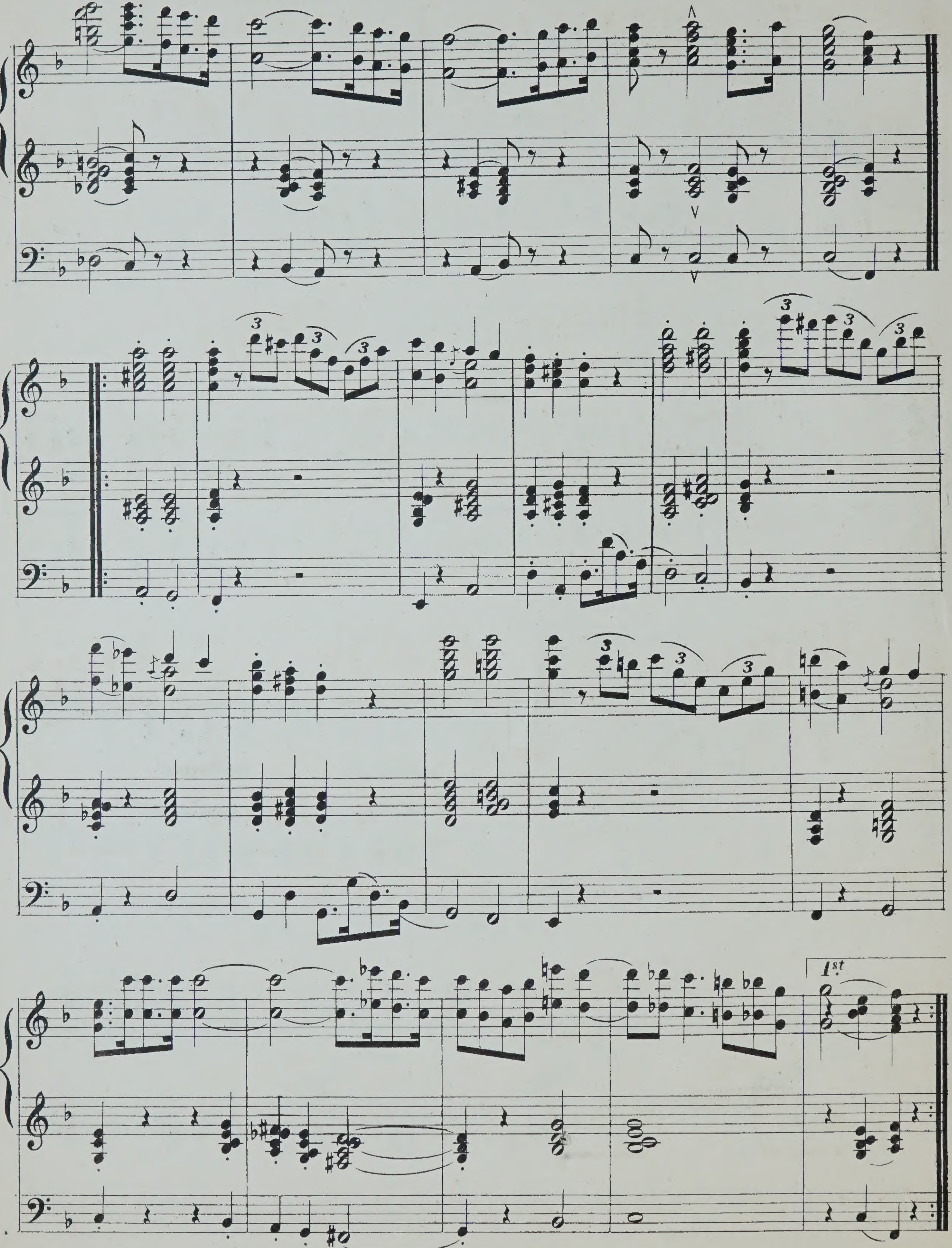
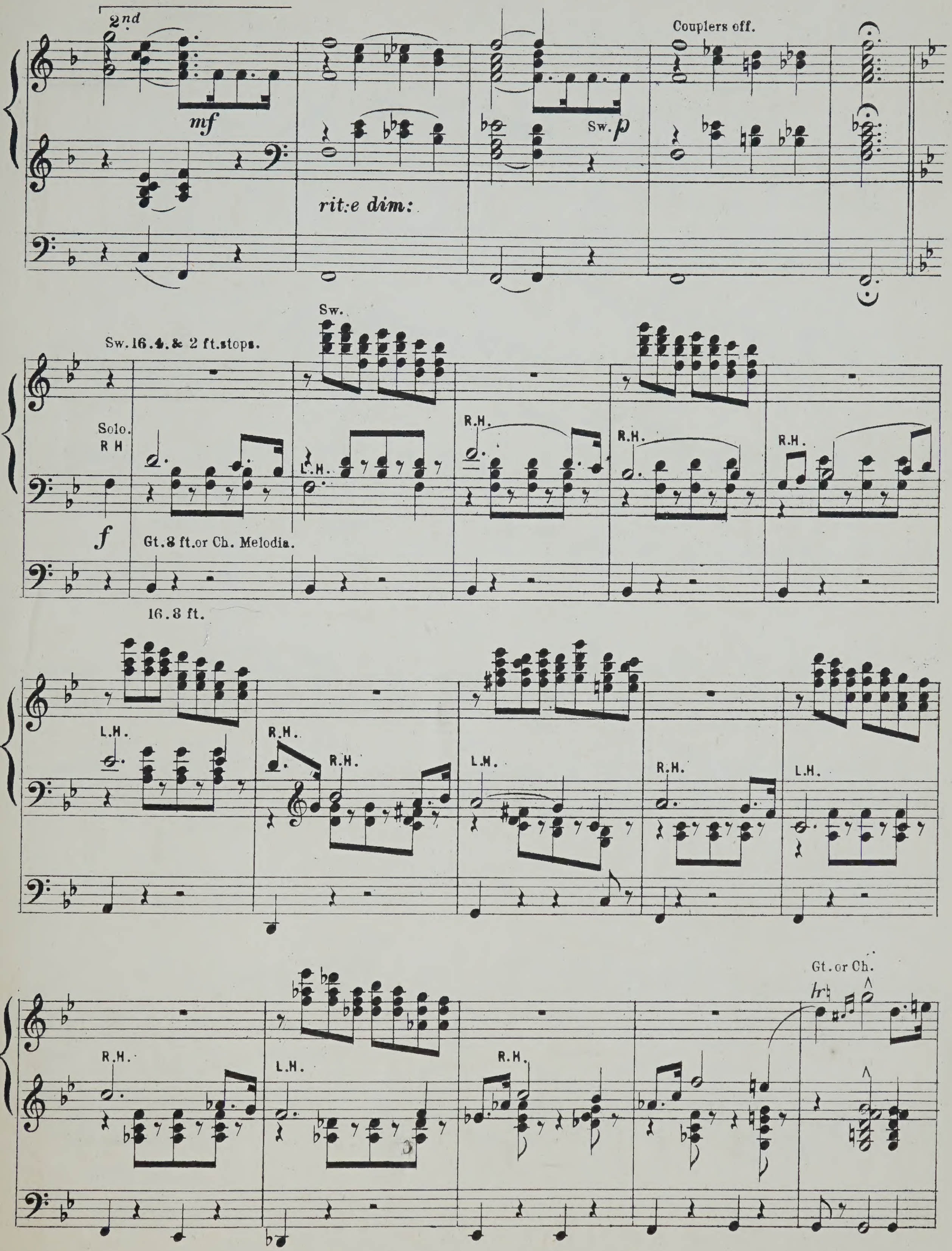
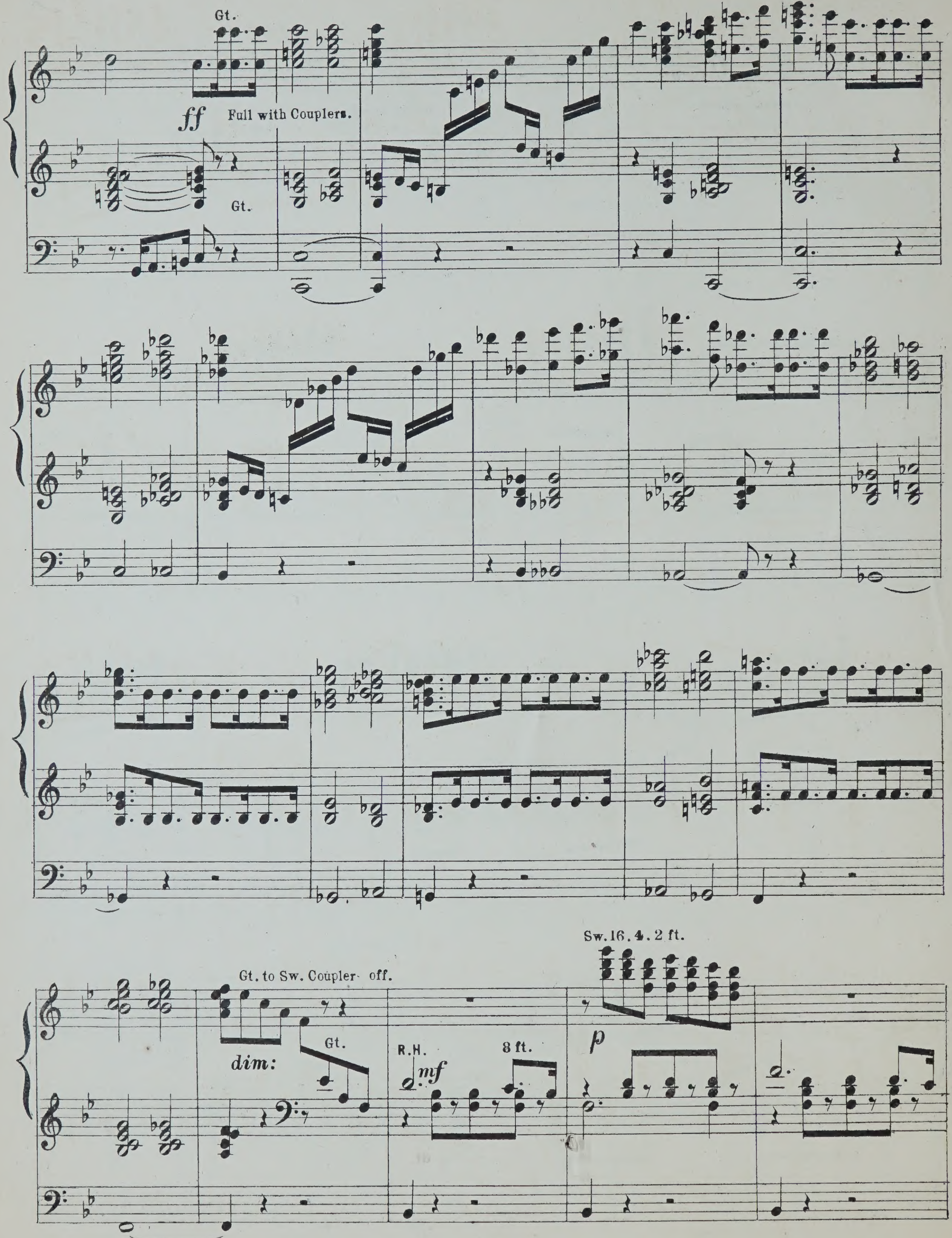
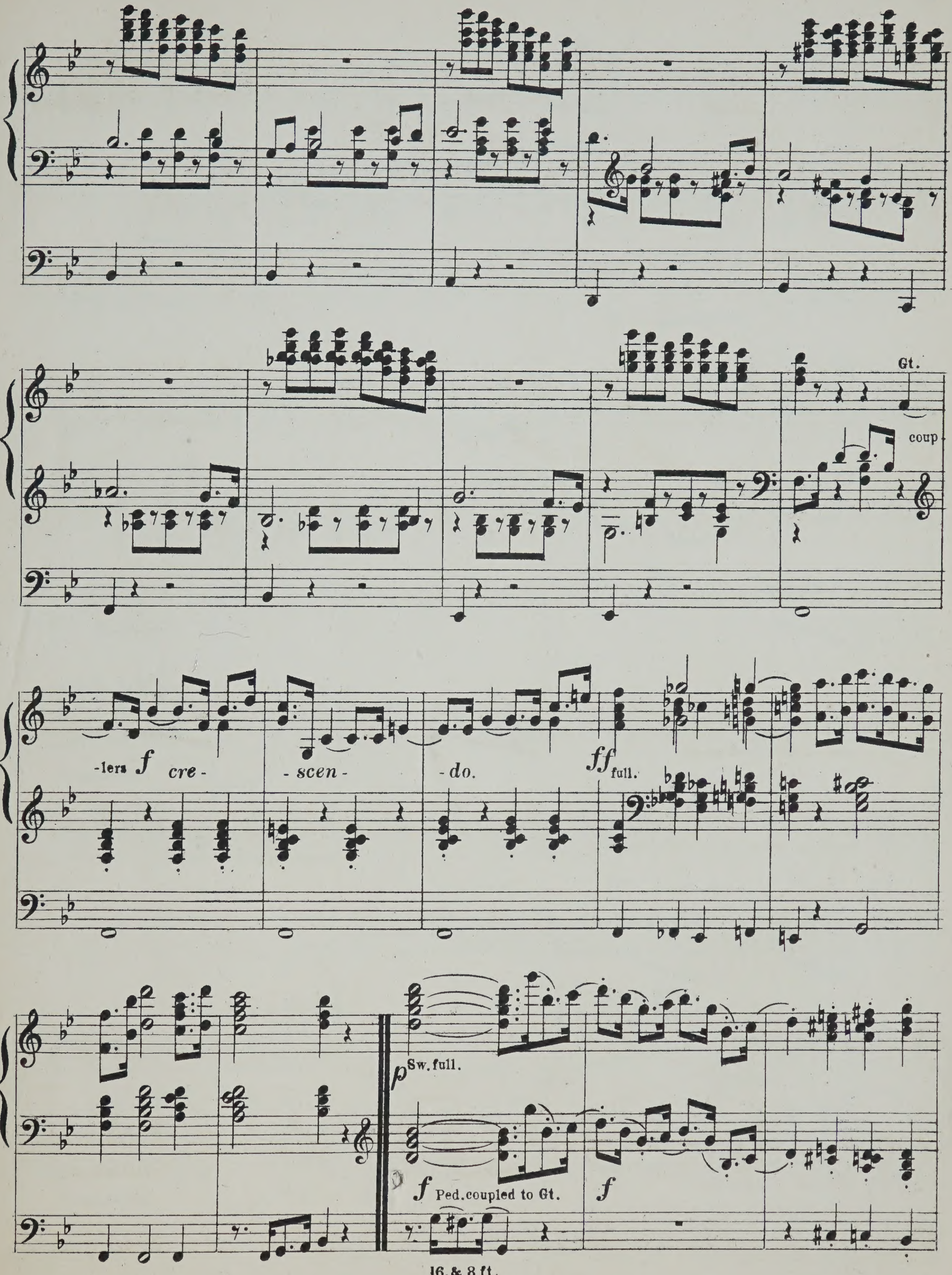

f
Gt. coupled to Sw.
cre_
scen
_do
Gt. to Ped. 16.8. ft.
a tempo.
ritard.
ff

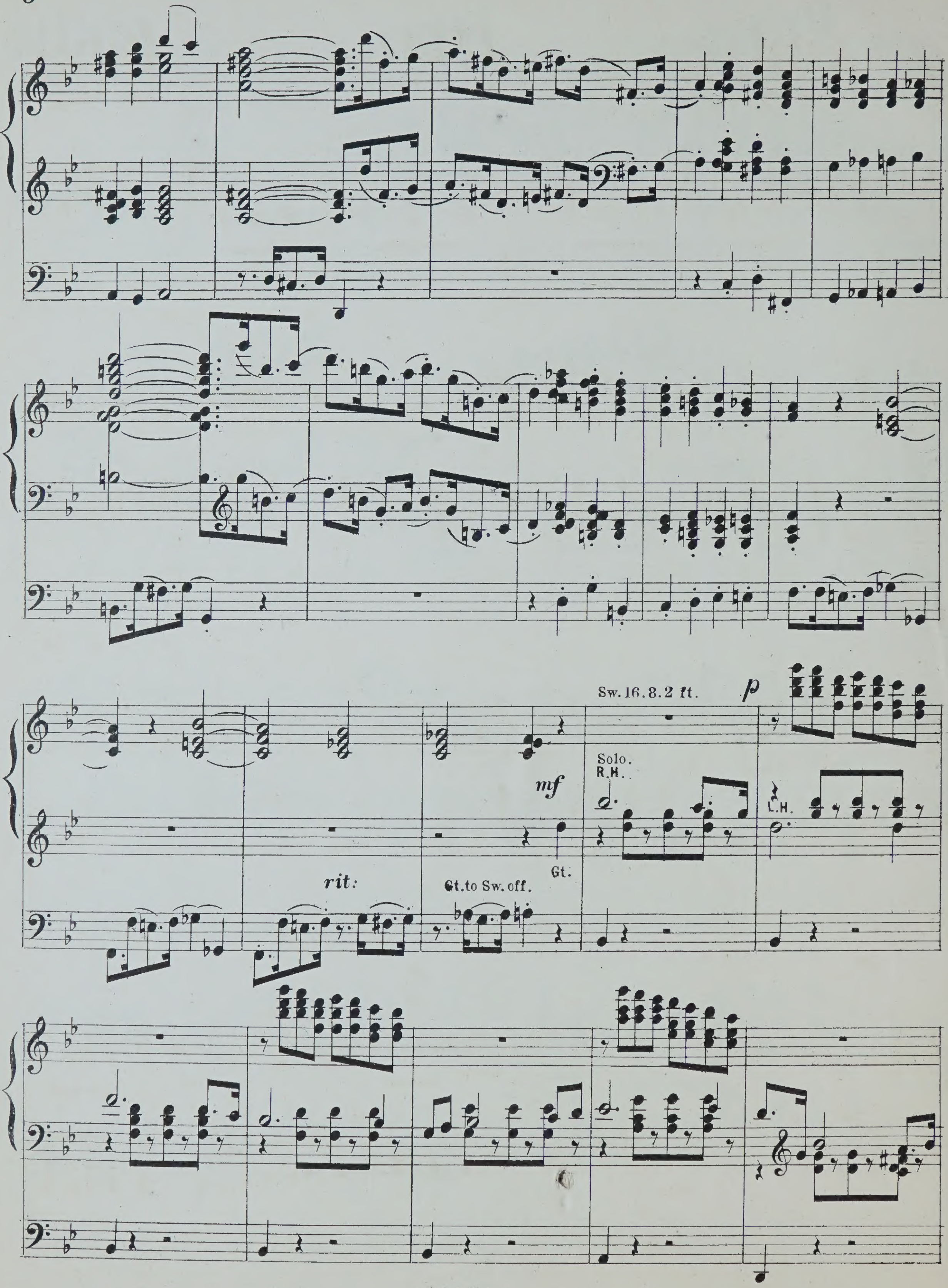

3
1st

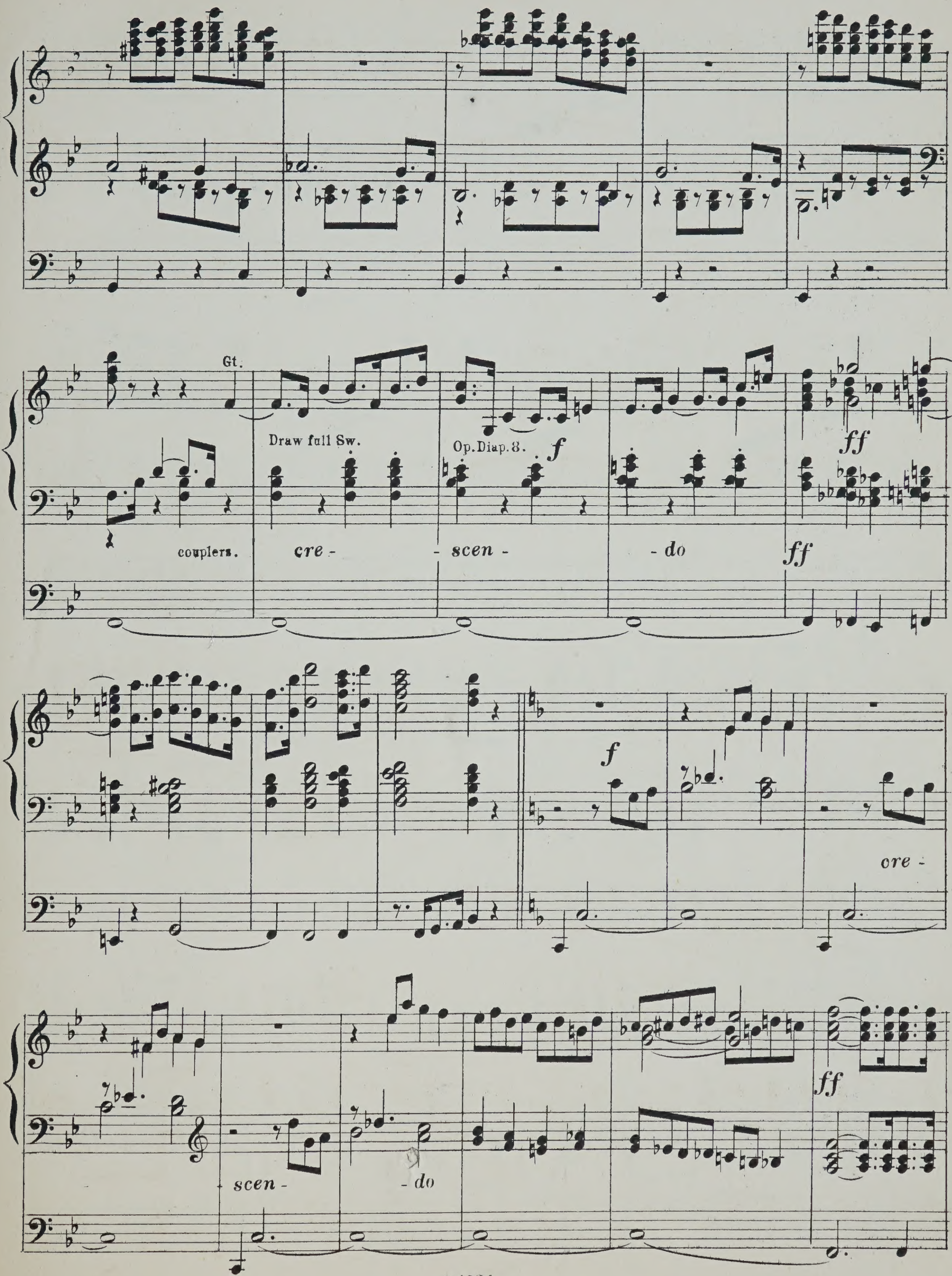

2nd
mf
rit:e dim:
Sw. p
Couplers off.
Sw. 16.4. & 2 ft. stops.
Sw.
Solo.
R H
f
Gt. 8 ft. or Ch. Melodia.
L.H.
R.H.
16.8 ft.
Gt. or Ch.
tr

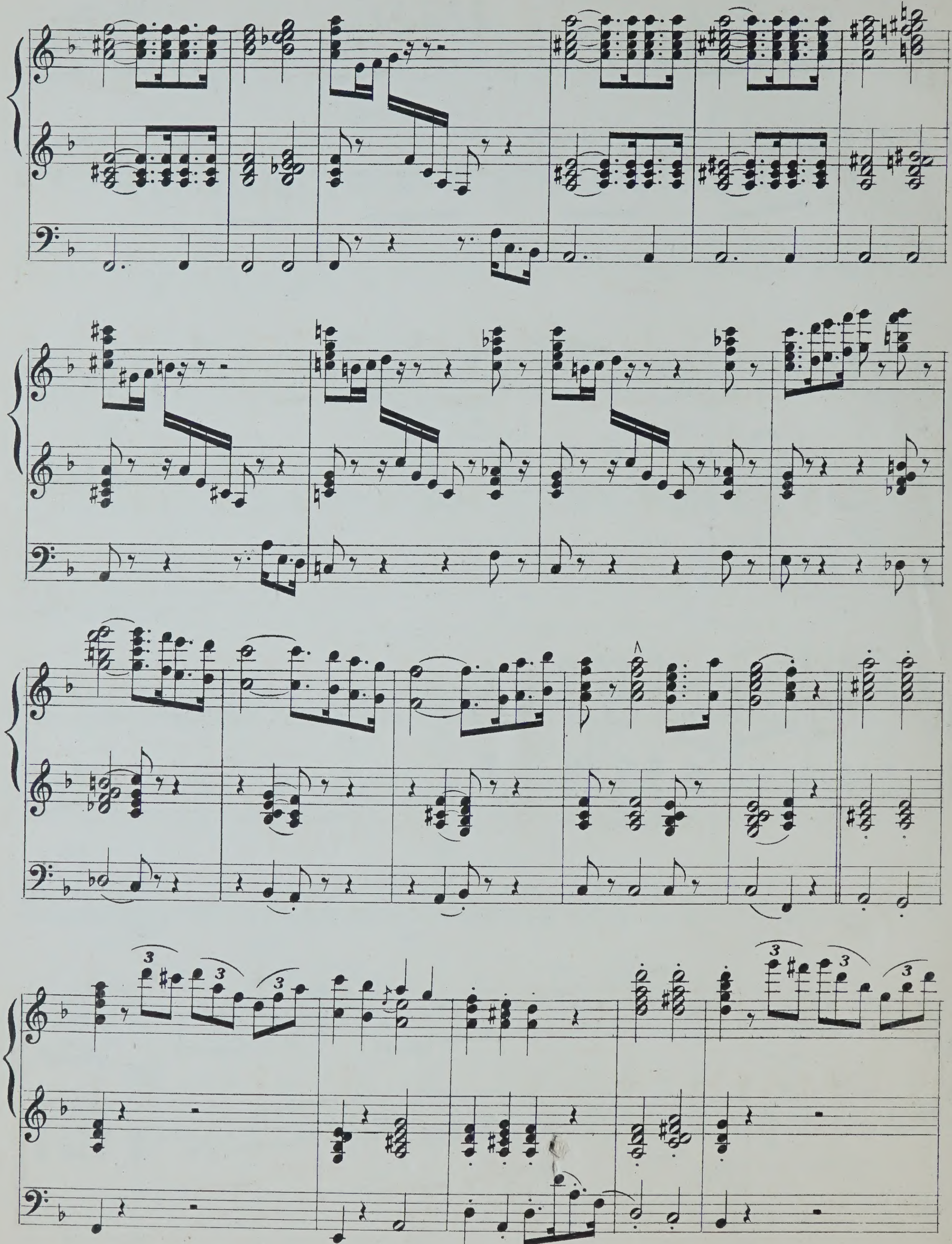

Gt.
ff
Full with Couplers.
Gt.
Gt. to Sw. Coupler off.
dim:
Gt.
R.H.
mf
8 ft.
Sw. 16. 4. 2 ft.
p

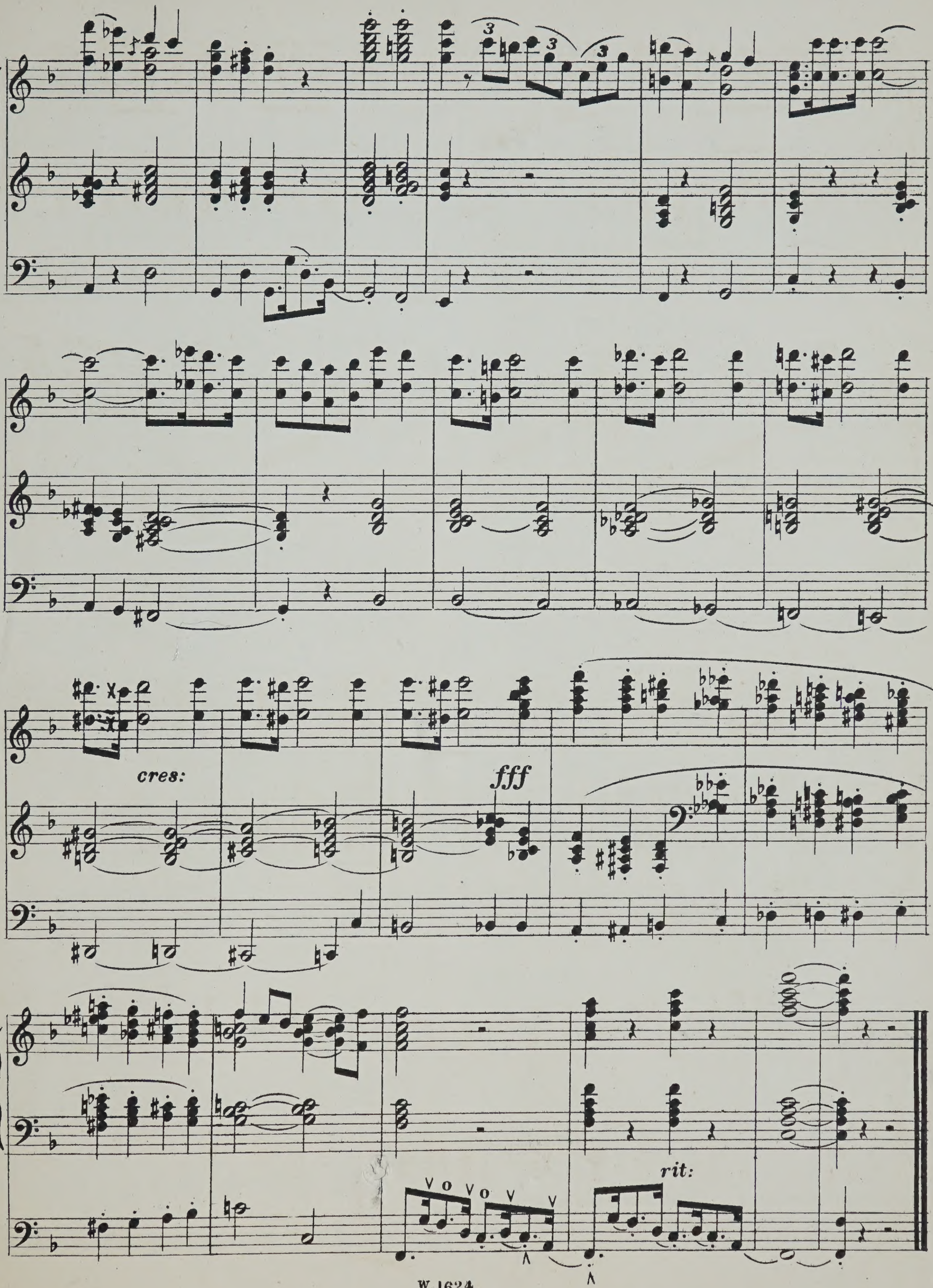

Gt.
coup
-lers
f
cre -
- scen -
- do.
ff
full.
p
Sw. full.
f
Ped. coupled to Gt.
f

16. & 8 ft.


rit:
Gt.to Sw. off.
mf
Gt.
Sw.16.8.2 ft.
p
Solo.
R.H.
L.H.


Gt.
Draw full Sw.
Op.Diap.8.
f
couplers.
cre -
- scen -
- do
ff
ff
f
cre -
- scen -
- do
ff


3


3
3
3
cres:
fff
rit:

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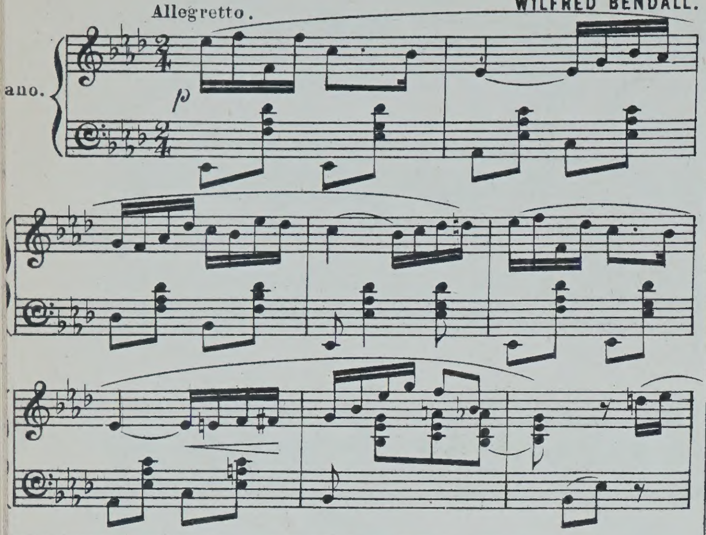
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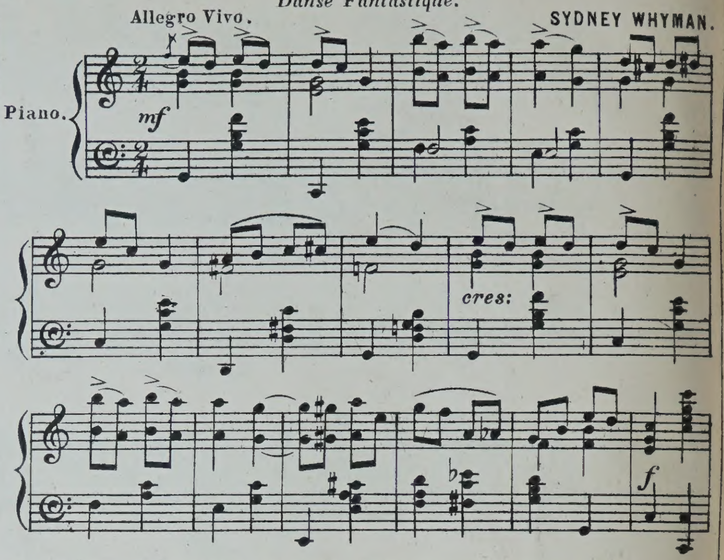
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mf
cres:
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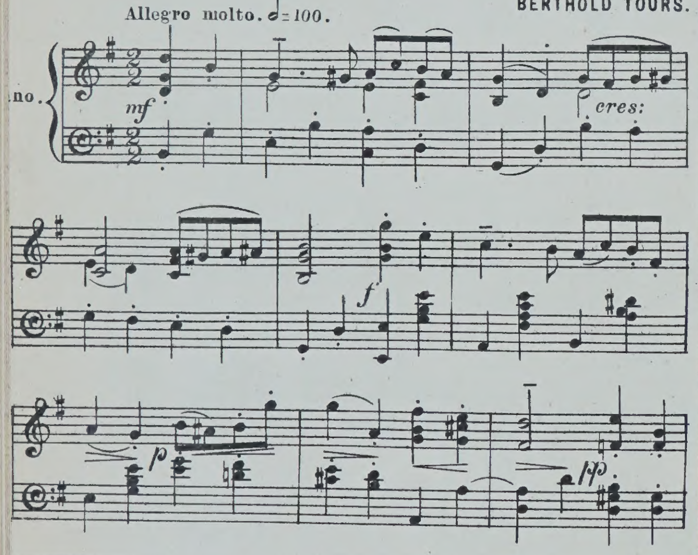
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no.
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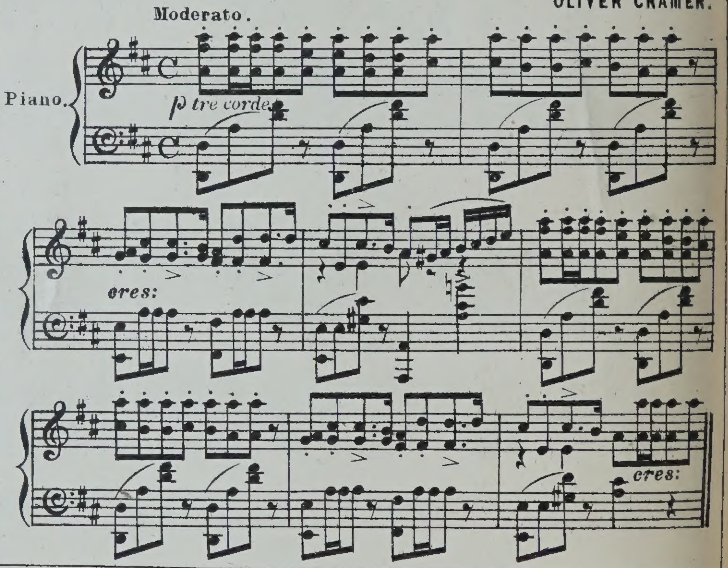
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Piano.
p tre corde
cres:
cres:

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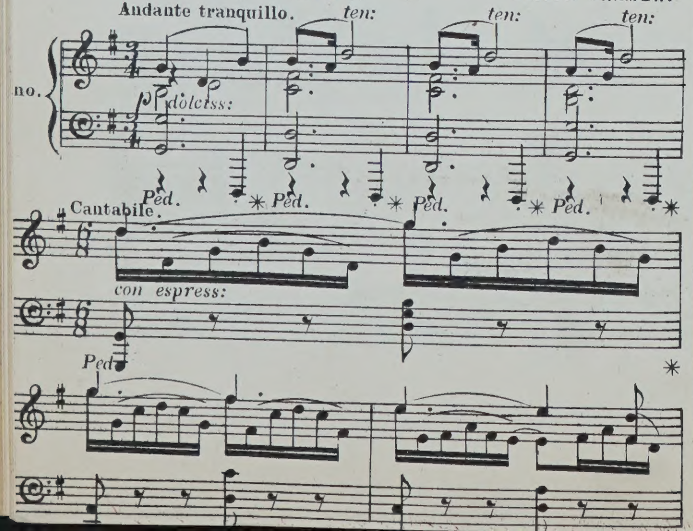
Andante tranquillo.
ten:
ten:
ten:
no.
p dolciss:
Ped.
Ped.
Ped.
Ped.
Cantabile.
con espress:
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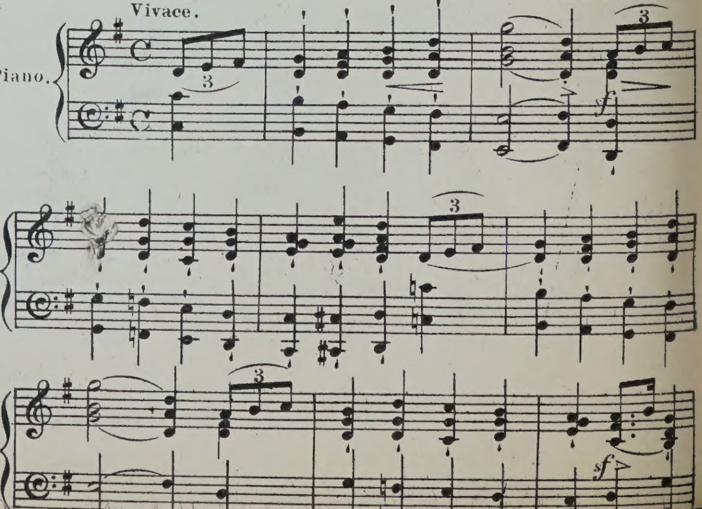
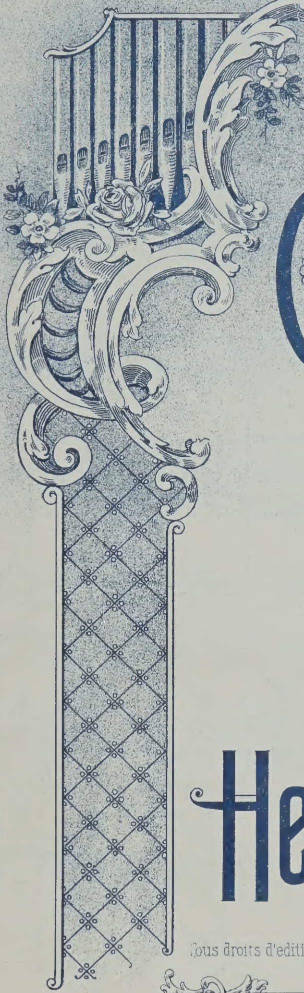

Vivace.
Piano.
3
3
sf
3
3
sf



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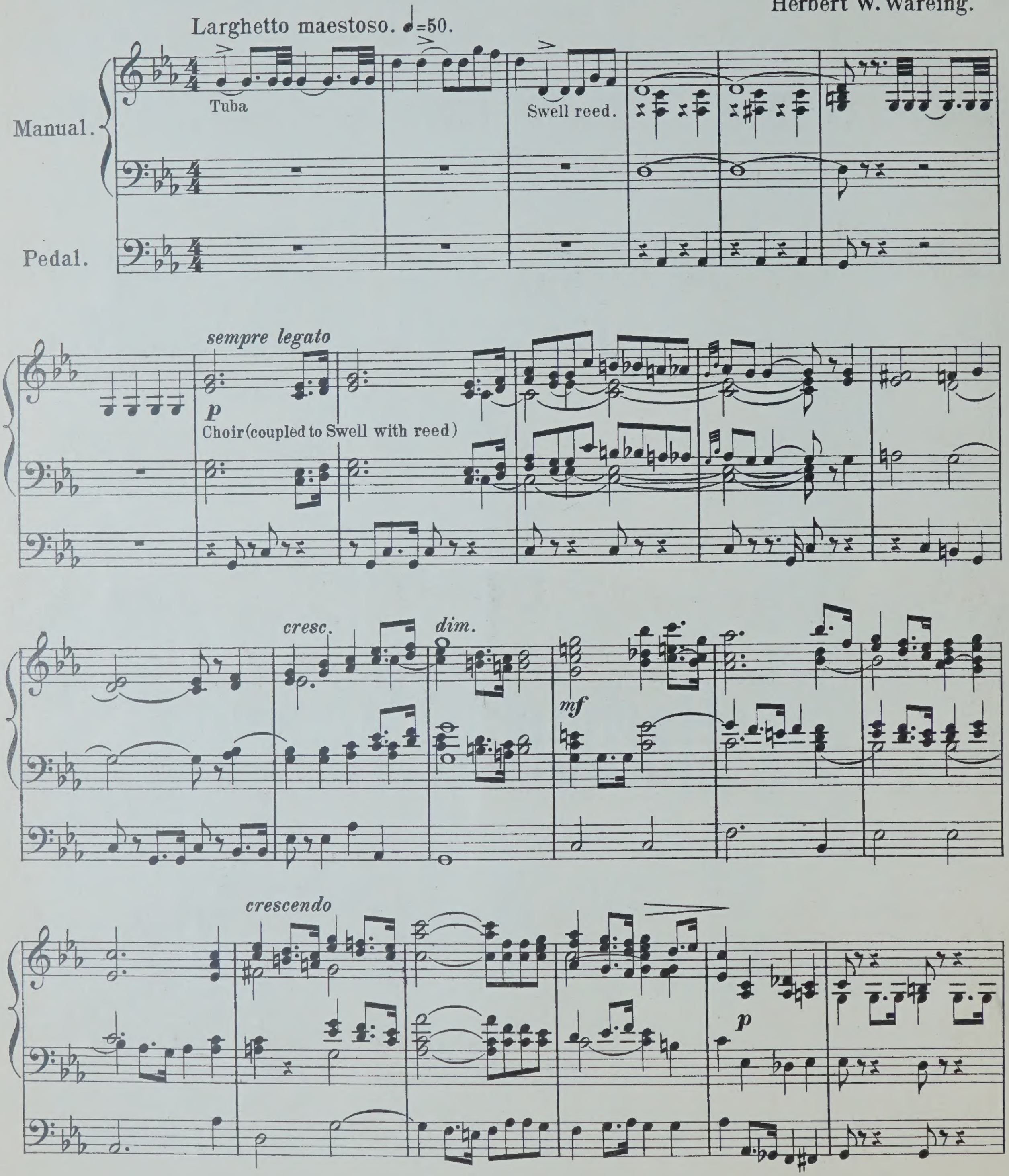
Larghetto maestoso. ♩=50.
Manual.
Pedal.
Tuba
Swell reed.
sempre legato
p
Choir (coupled to Swell with reed)
cresc.
dim.
mf
crescendo
p

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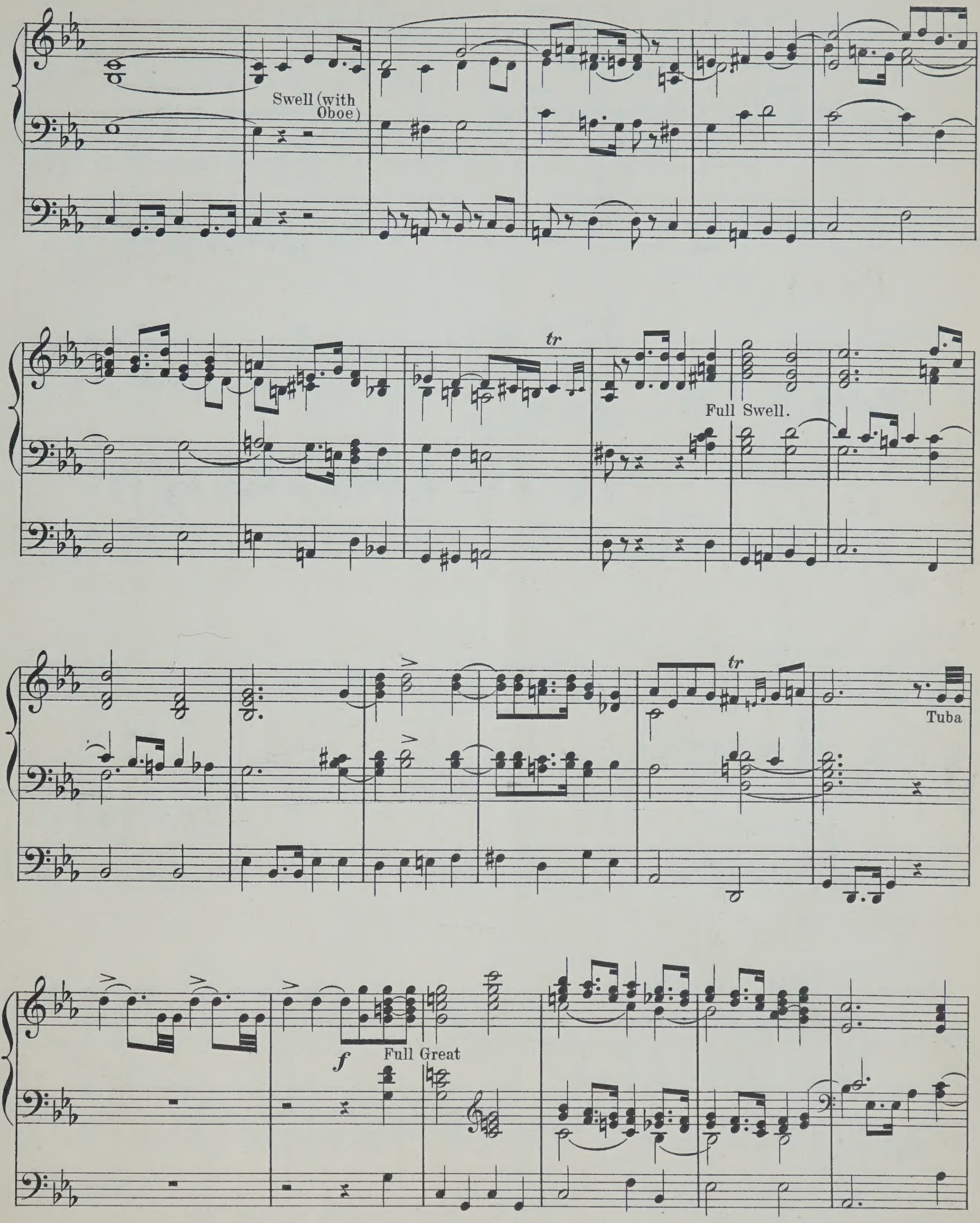
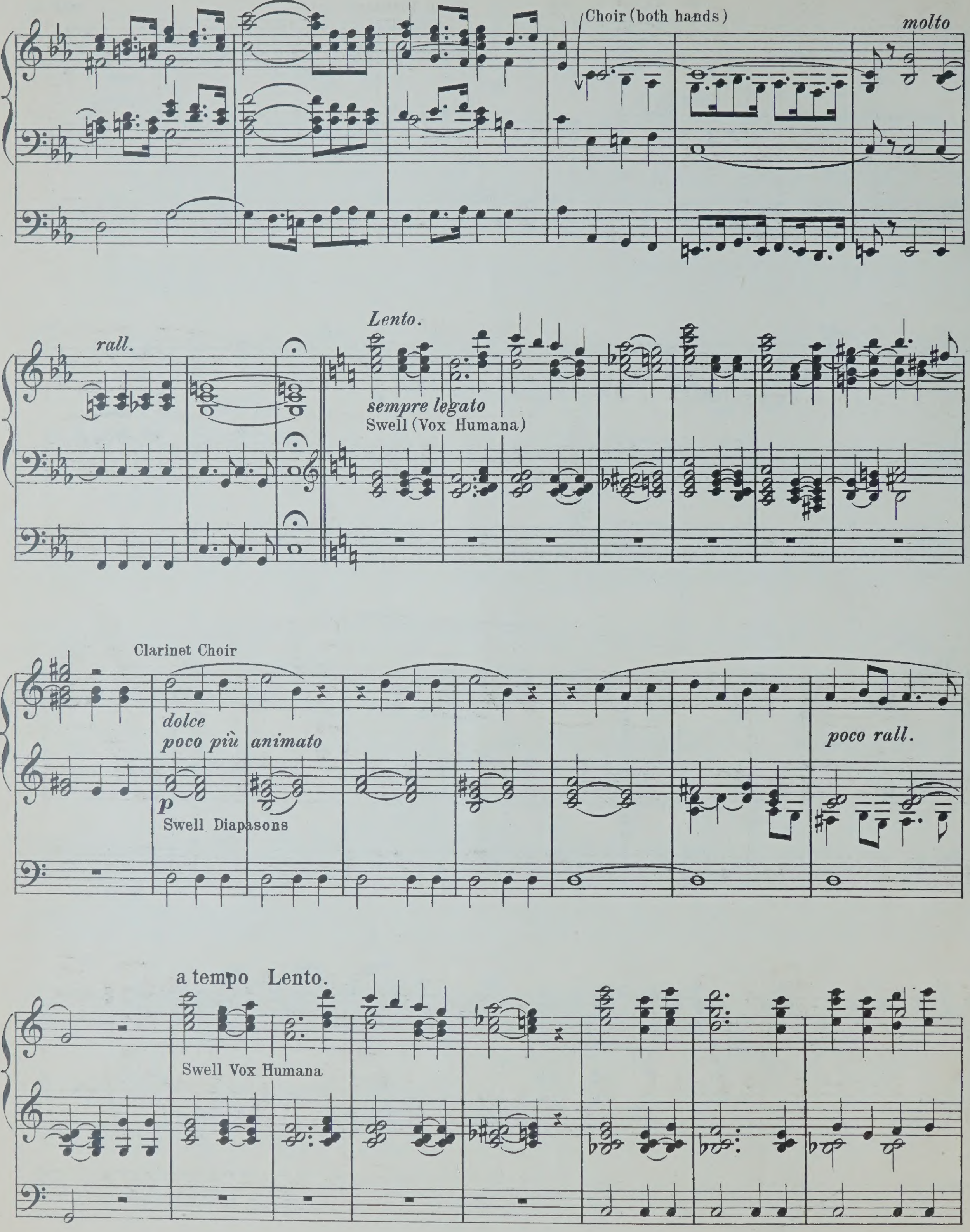
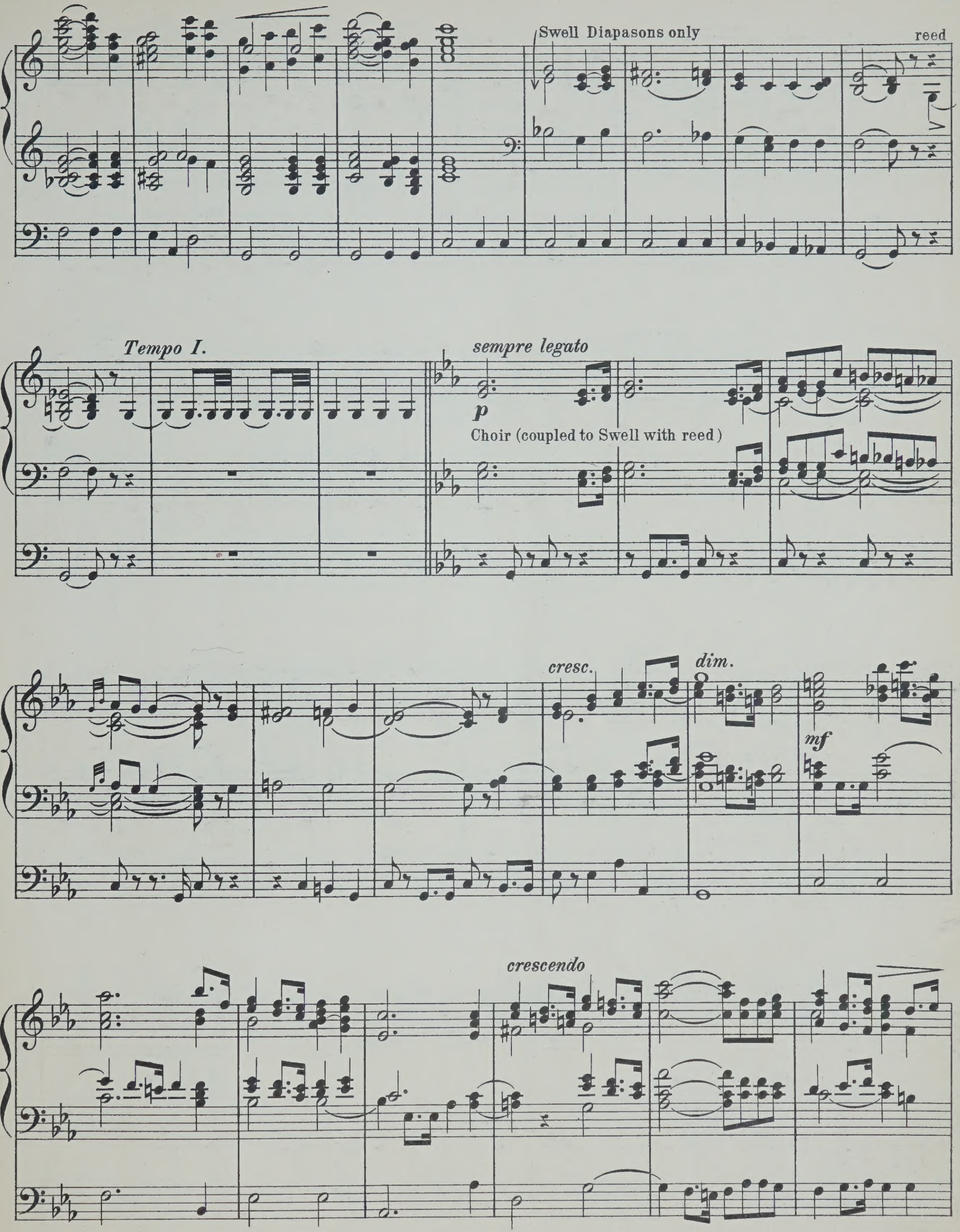
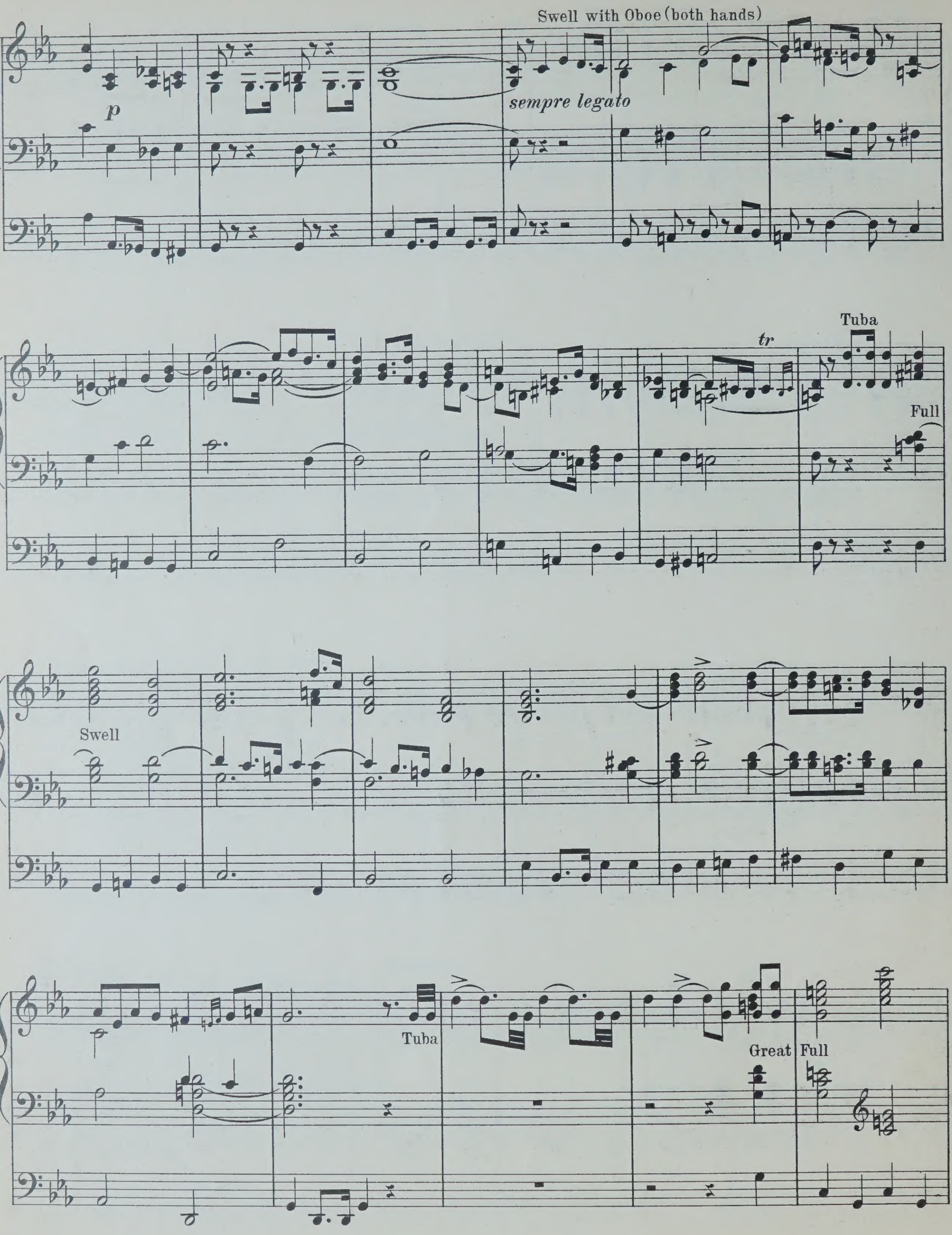
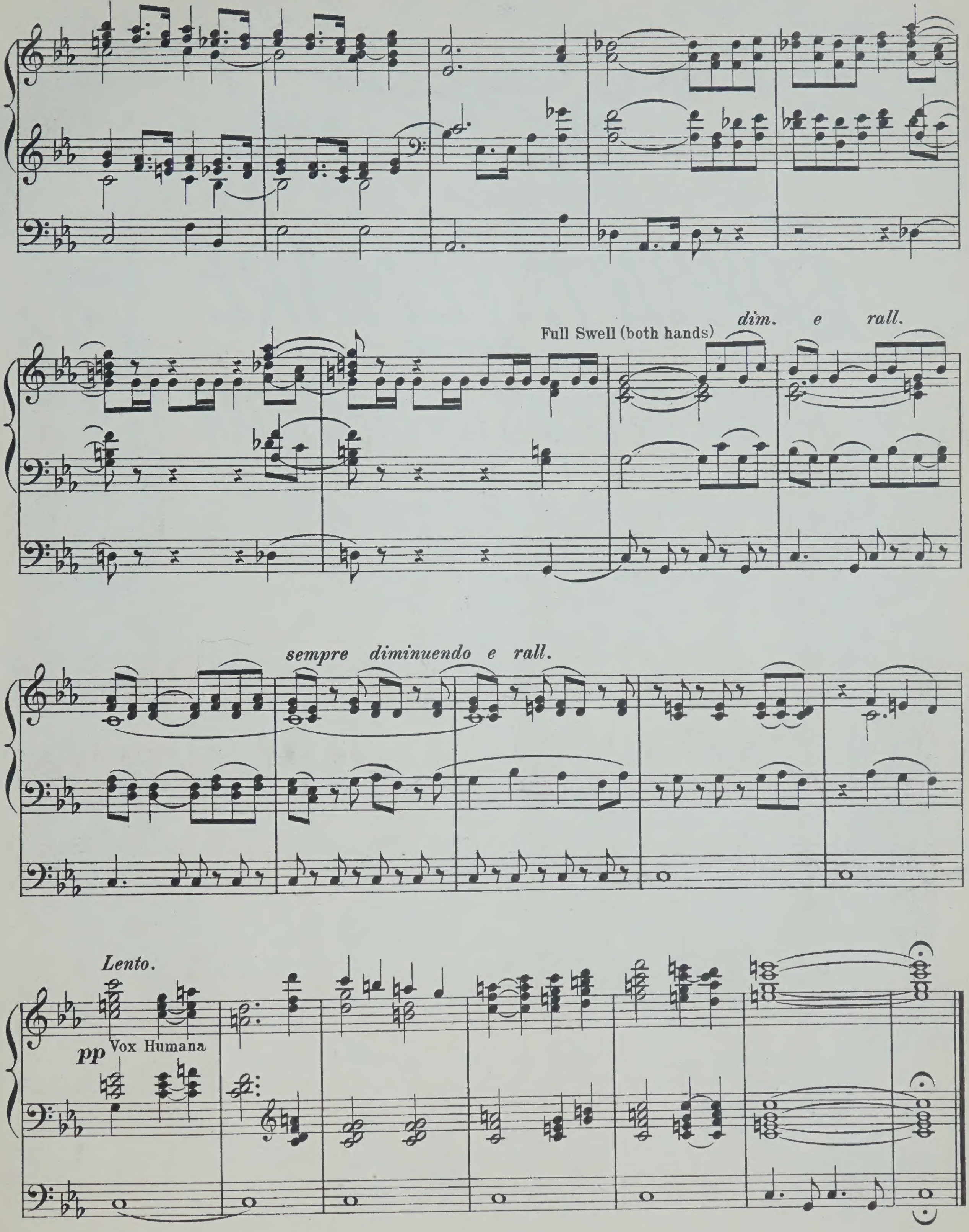
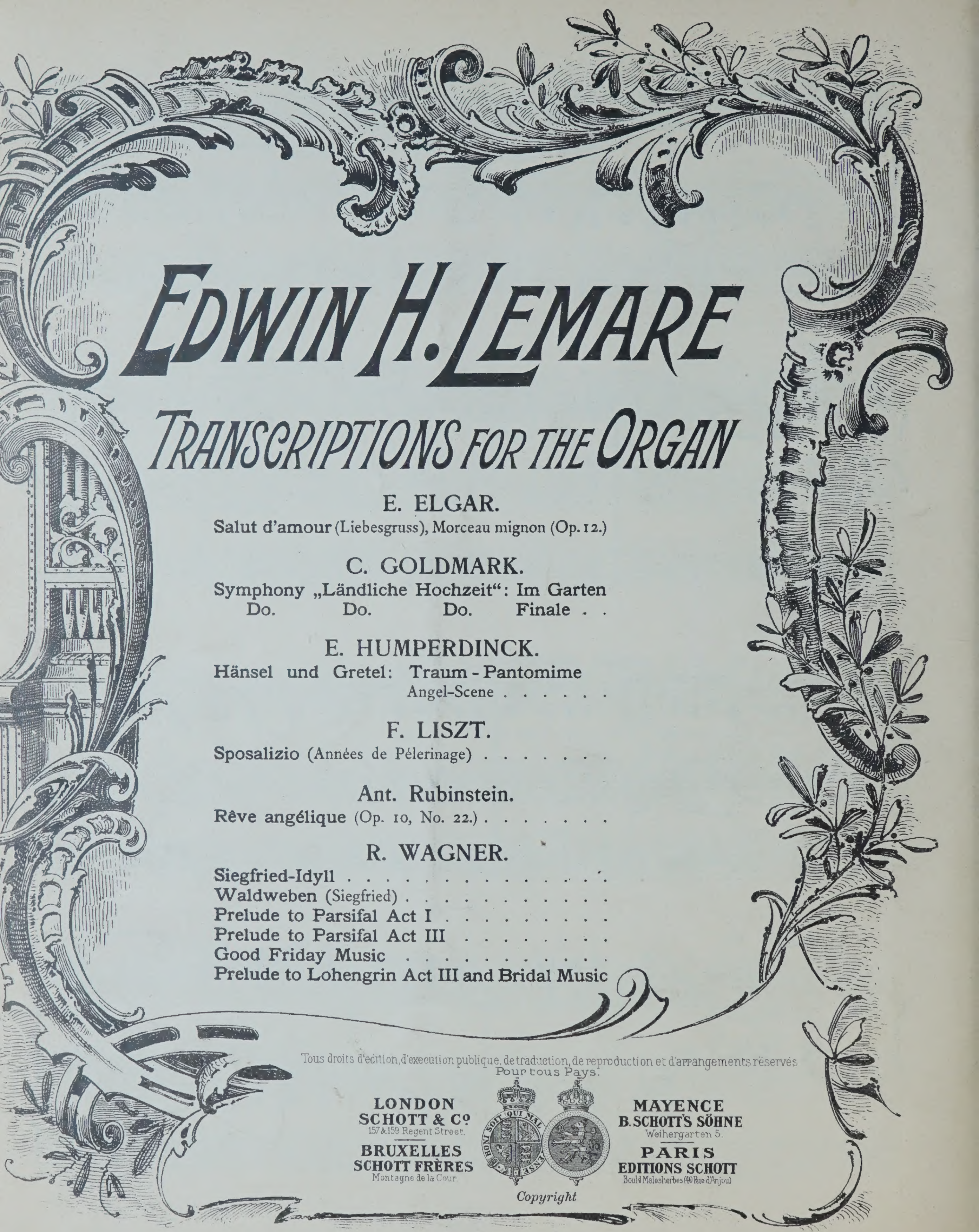

Swell (with Oboe)
tr
Full Swell.
tr
Tuba
f
Full Great


Choir (both hands)
molto
rall.
Lento.
sempre legato
Swell (Vox Humana)
Clarinet Choir
dolce
poco più animato
p
Swell Diapasons
poco rall.
a tempo Lento.
Swell Vox Humana


Swell Diapasons only
reed
Tempo I.
sempre legato
p
Choir (coupled to Swell with reed)
cresc.
dim.
mf
crescendo


Swell with Oboe (both hands)
p
sempre legato
tr
Tuba
Full
Swell
Tuba
Great
Full


Full Swell (both hands)
dim. e rall.
sempre diminuendo e rall.
Lento.
pp
Vox Humana



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THE
ROYAL CHORAL
MARCH.

1887

GOD'S BLESSING ON OUR SOVEREIGN REST

BY

WILLIAM J. YOUNG.

Composer of Popular Part Songs.

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No. 1. Choral March	0	4	NET
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1887

God's blessing on our Sovereign rest,
And on her subjects free;
May Queen and country both be blest
This year of Jubilee!

On history's page no fairer name,
No purer life appears,
What age can match in deeds or fame
Victoria's fifty years?
God's blessing, &c.

Not civil strife nor foreign foes
May vex her life with cares,
Whilst in her joys, as in her woes,
A grateful nation shares.
God's blessing, &c.

Look, Lord, in mercy on our land,
Pardon, and save, and heal;
Guide us by Thy sustaining hand,
And still Thy love reveal.
God's blessing, &c.

Her faithful people all rejoice:
Her broadened empire cries;
Till echoed by the great world's voice,
The pœan rends the skies.
God's blessing, &c.

T. B. LEIGH.

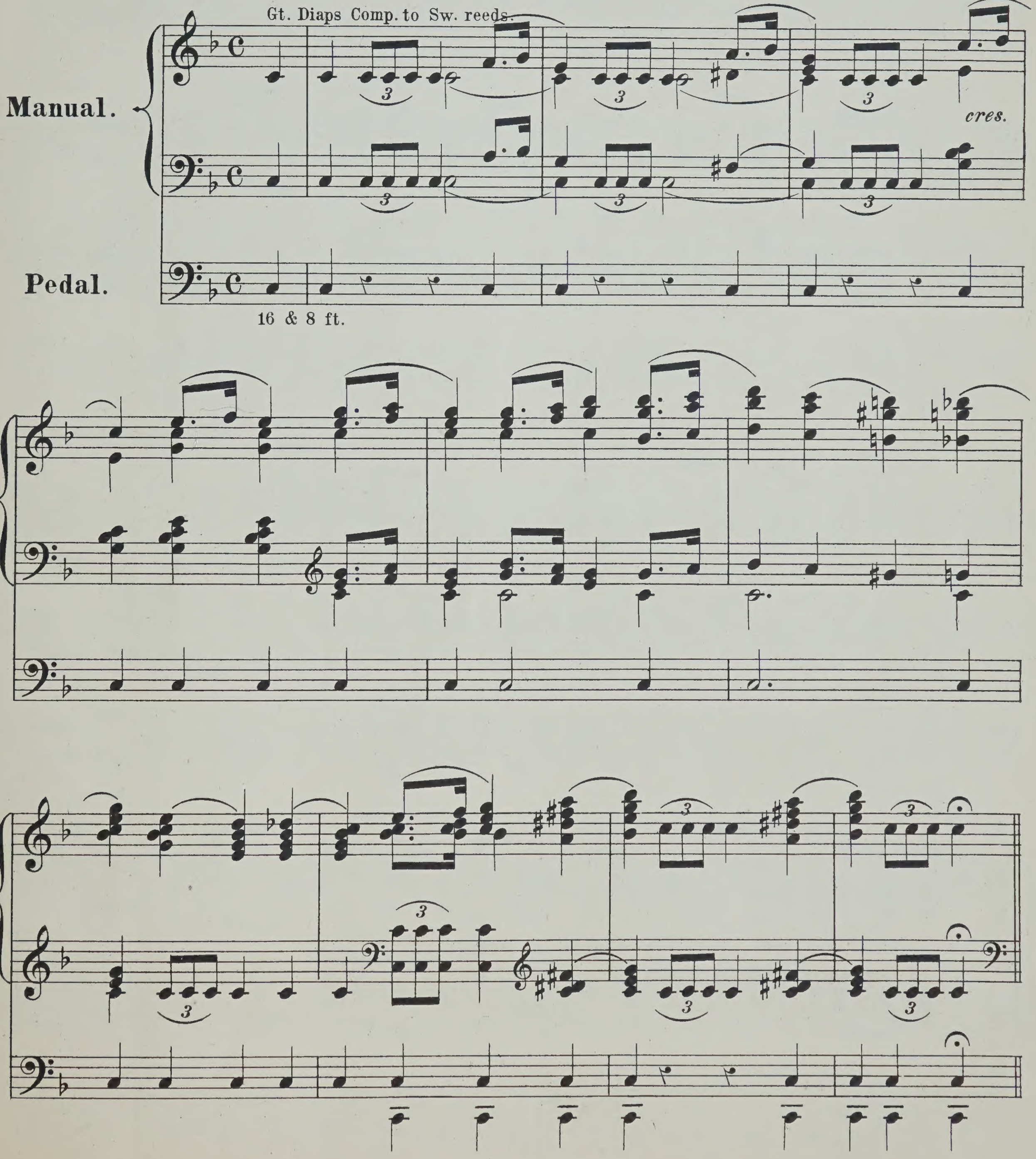
Dedicated to William Henry Houldsworth. Esq. M.P.

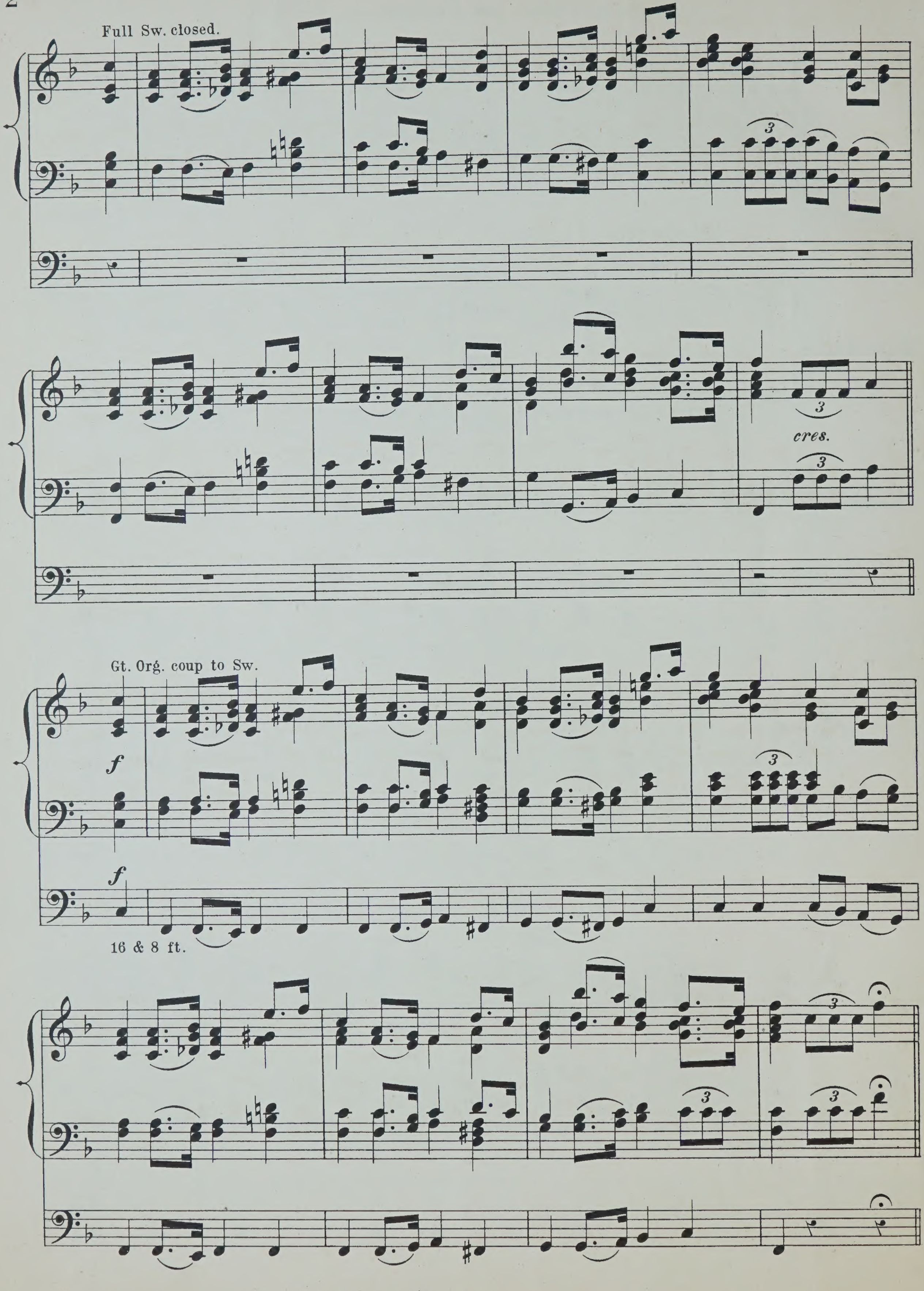
THE ROYAL CHORAL MARCH.

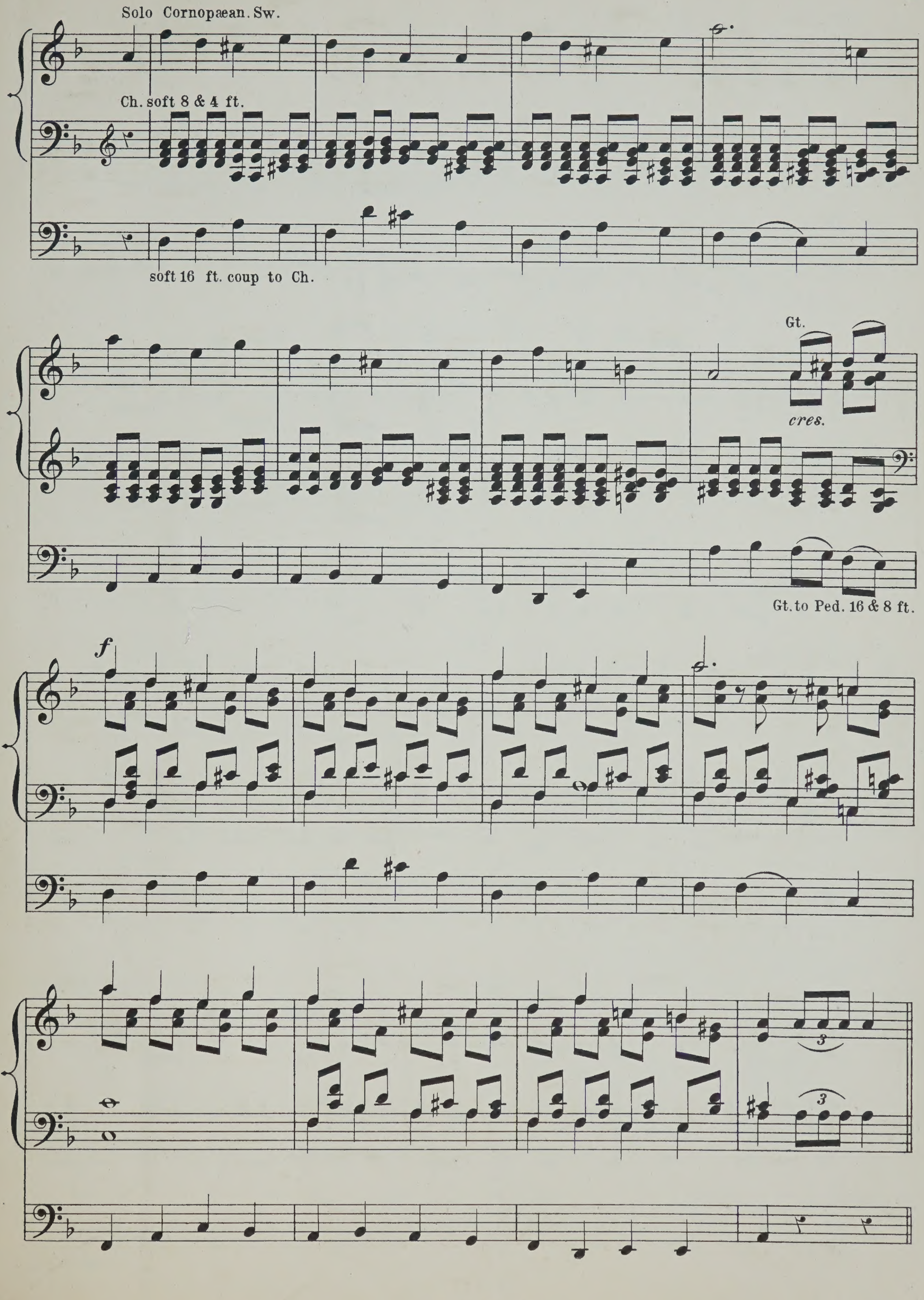
"God's blessing on our Sovereign rest."

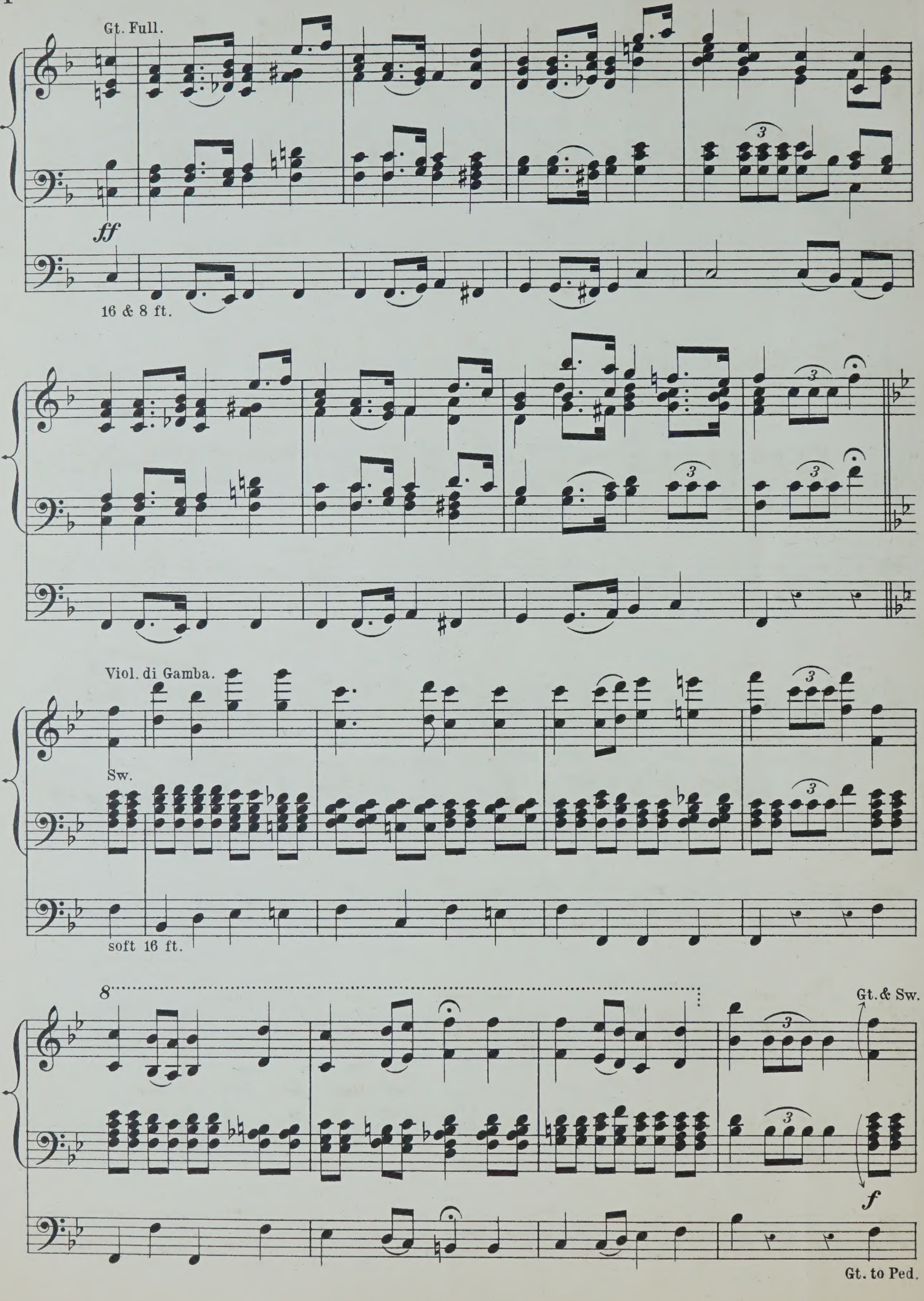
WILLIAM J. YOUNG.

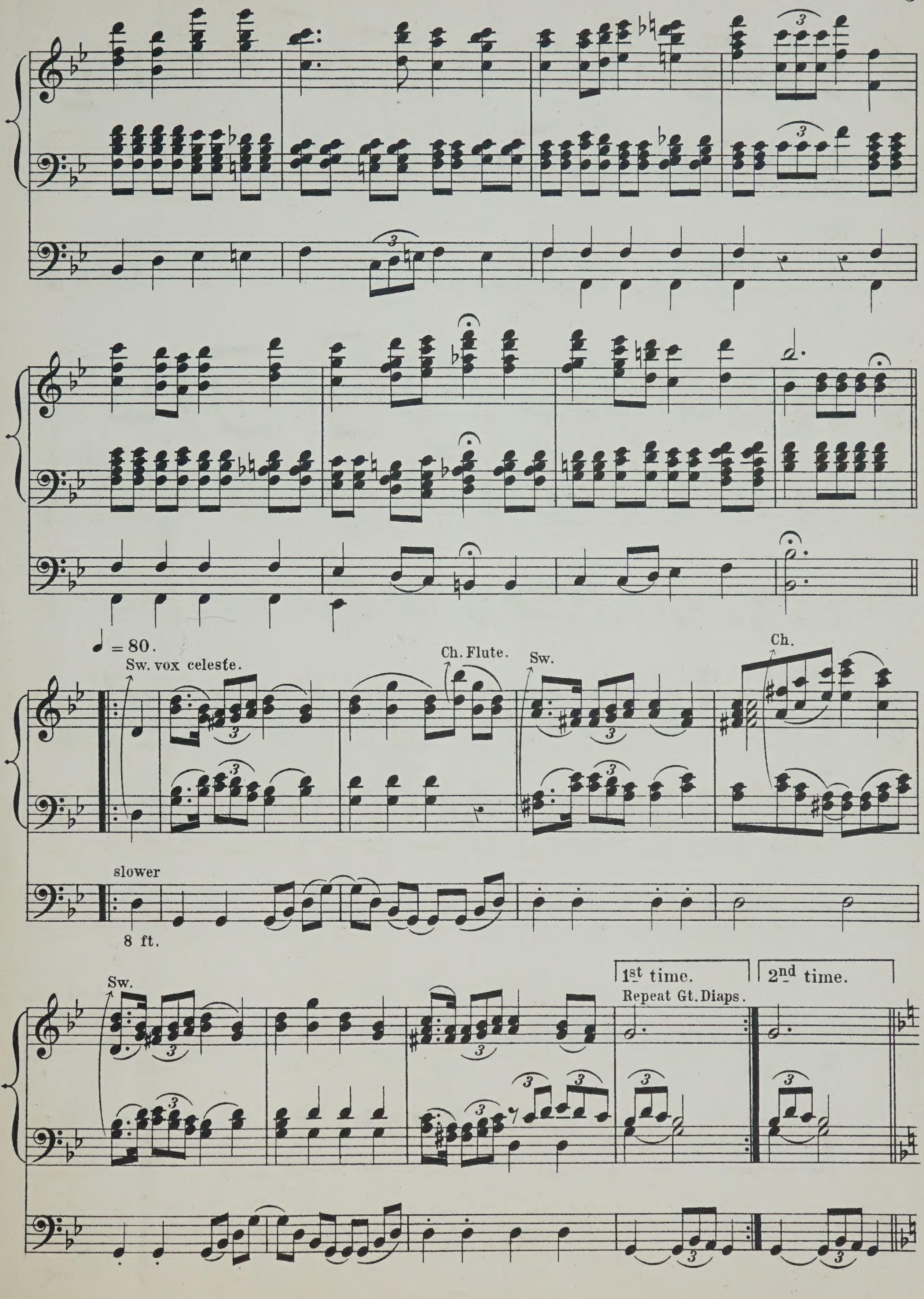
Allegretto. ♩ = 100.

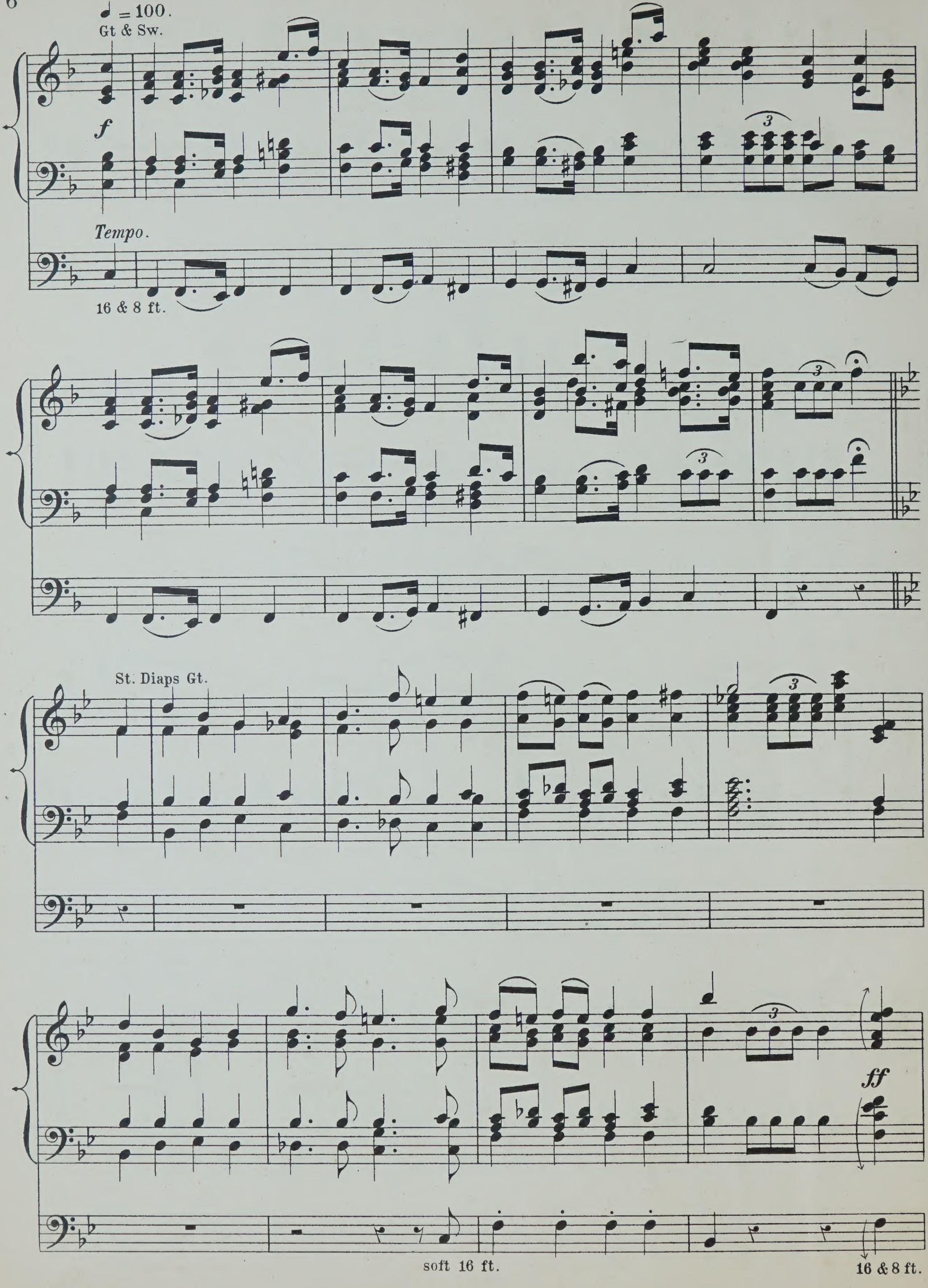

Gt. Diaps Comp. to Sw. reeds.
Manual.
cres.
Pedal.
16 & 8 ft.
3

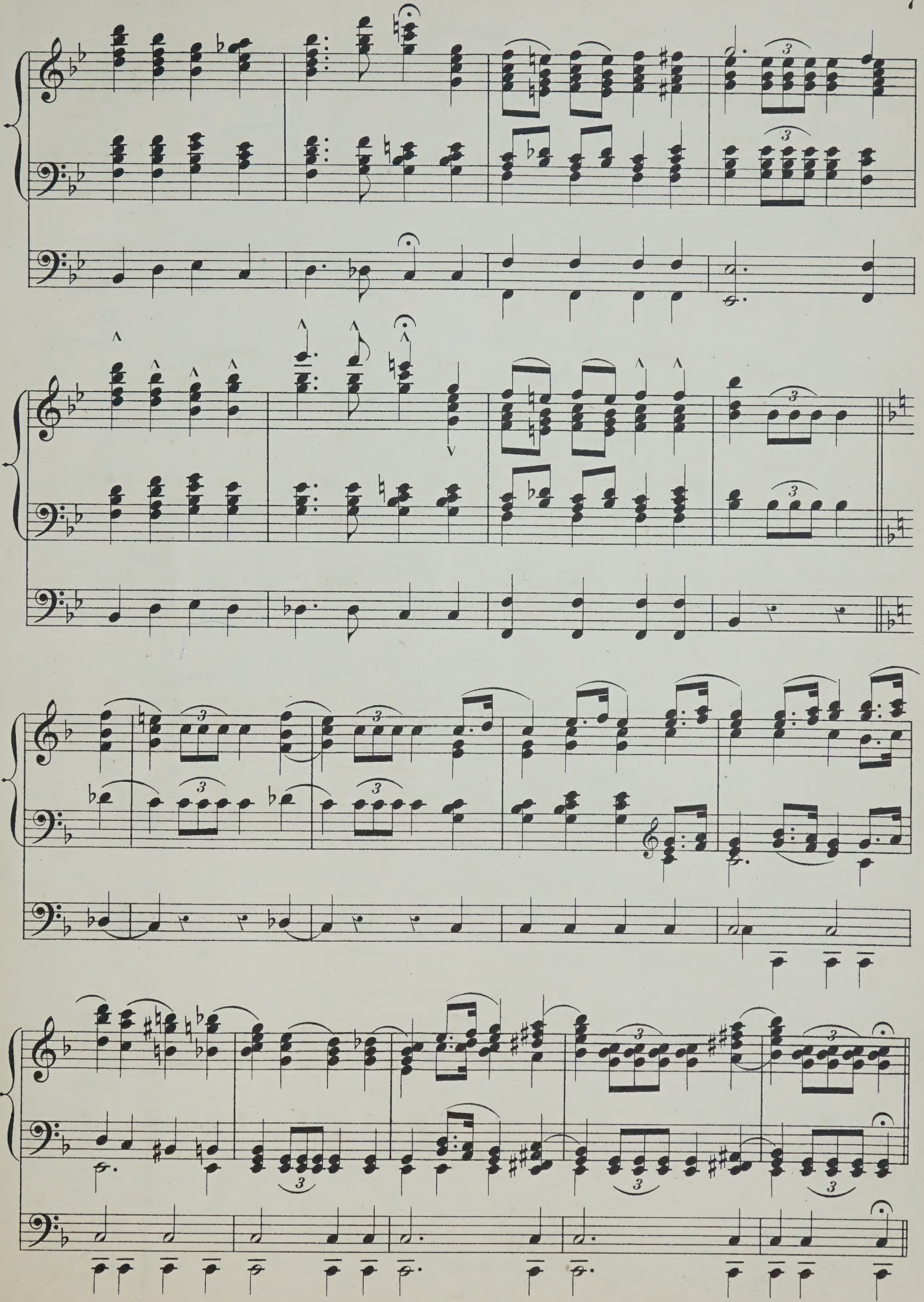

Full Sw. closed.
3
3
3
cres.
Gt. Org. coup to Sw.
f
3
f
16 & 8 ft.
3
3
3
3

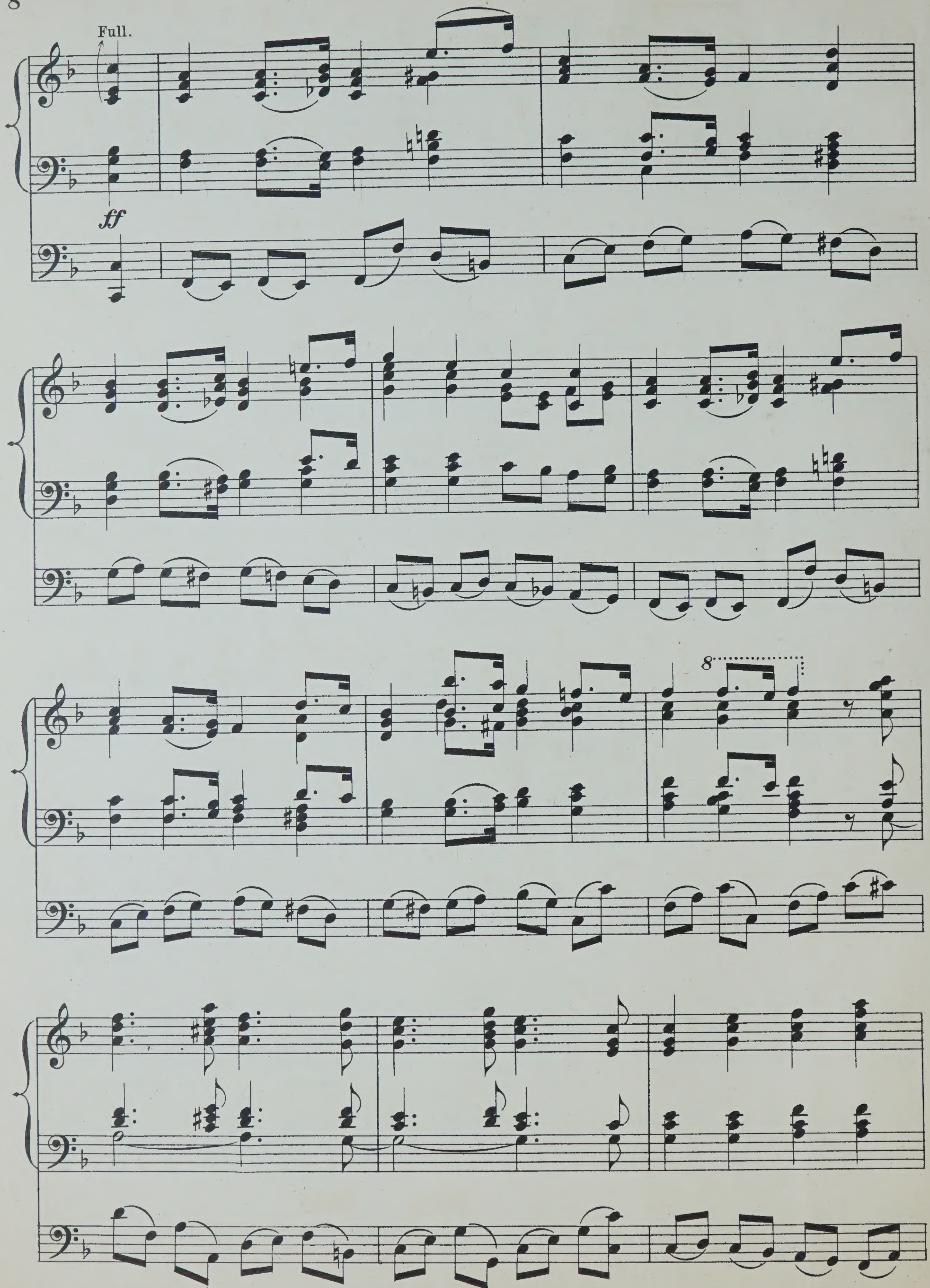

Solo Cornopæan. Sw.
Ch. soft 8 & 4 ft.
soft 16 ft. coup to Ch.
Gt.
cres.
Gt. to Ped. 16 & 8 ft.
f
3
3

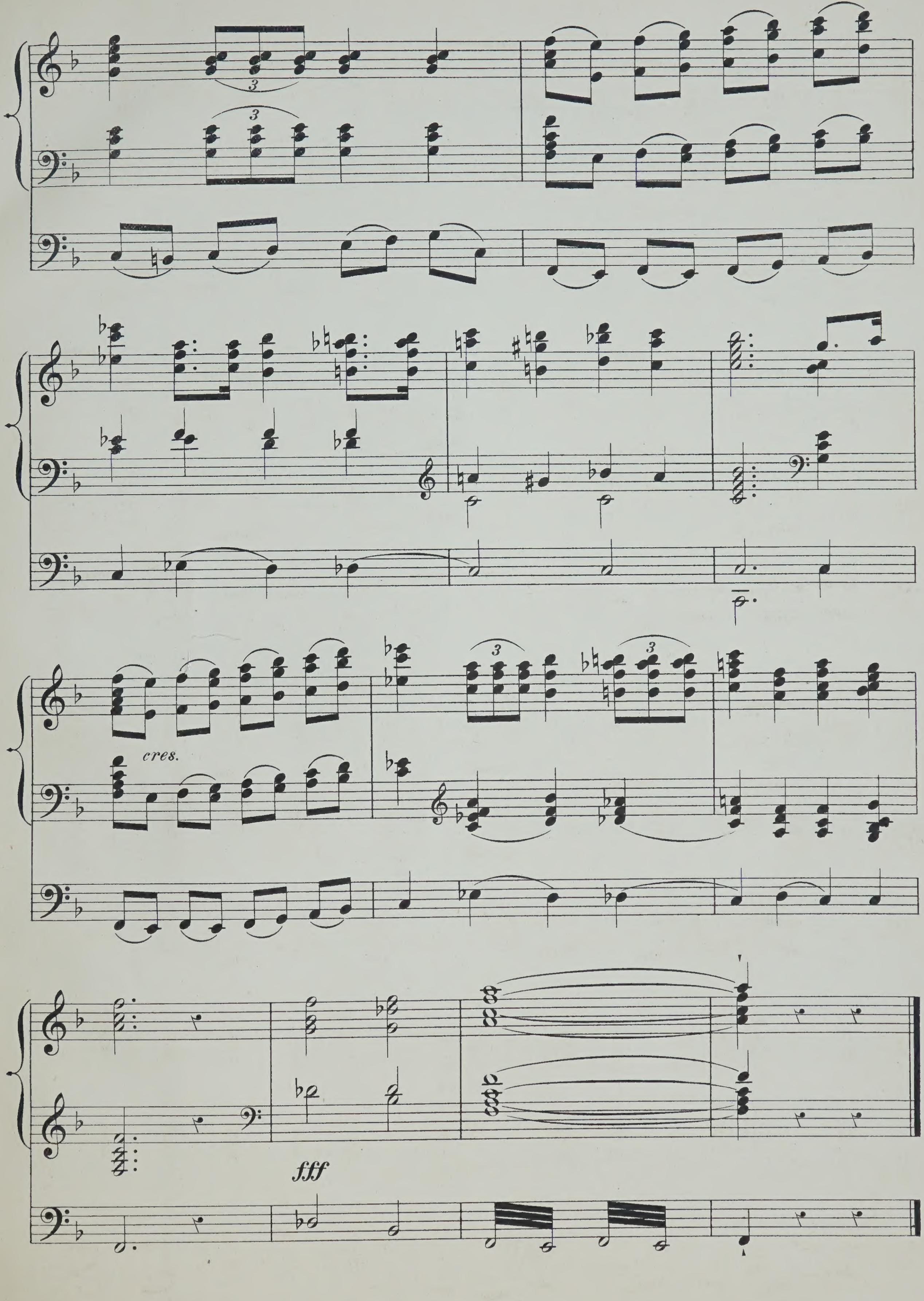

Gt. Full.
ff
16 & 8 ft.
Viol. di Gamba.
Sw.
soft 16 ft.
8
Gt. & Sw.
f
Gt. to Ped.


♩ = 80.
Sw. vox celeste.
Ch. Flute.
Sw.
Ch.
slower
8 ft.
Sw.
1st time.
Repeat Gt. Diaps.
2nd time.


♩ = 100.
Gt & Sw.
f
Tempo.
16 & 8 ft.
St. Diaps Gt.
ff
soft 16 ft.
16 & 8 ft.




Full.
ff
8


cres.
fff

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11.	The Merry Bird	5th ,,	0	3
12.	Come, let us be merry and gay	5th ,,	0	3
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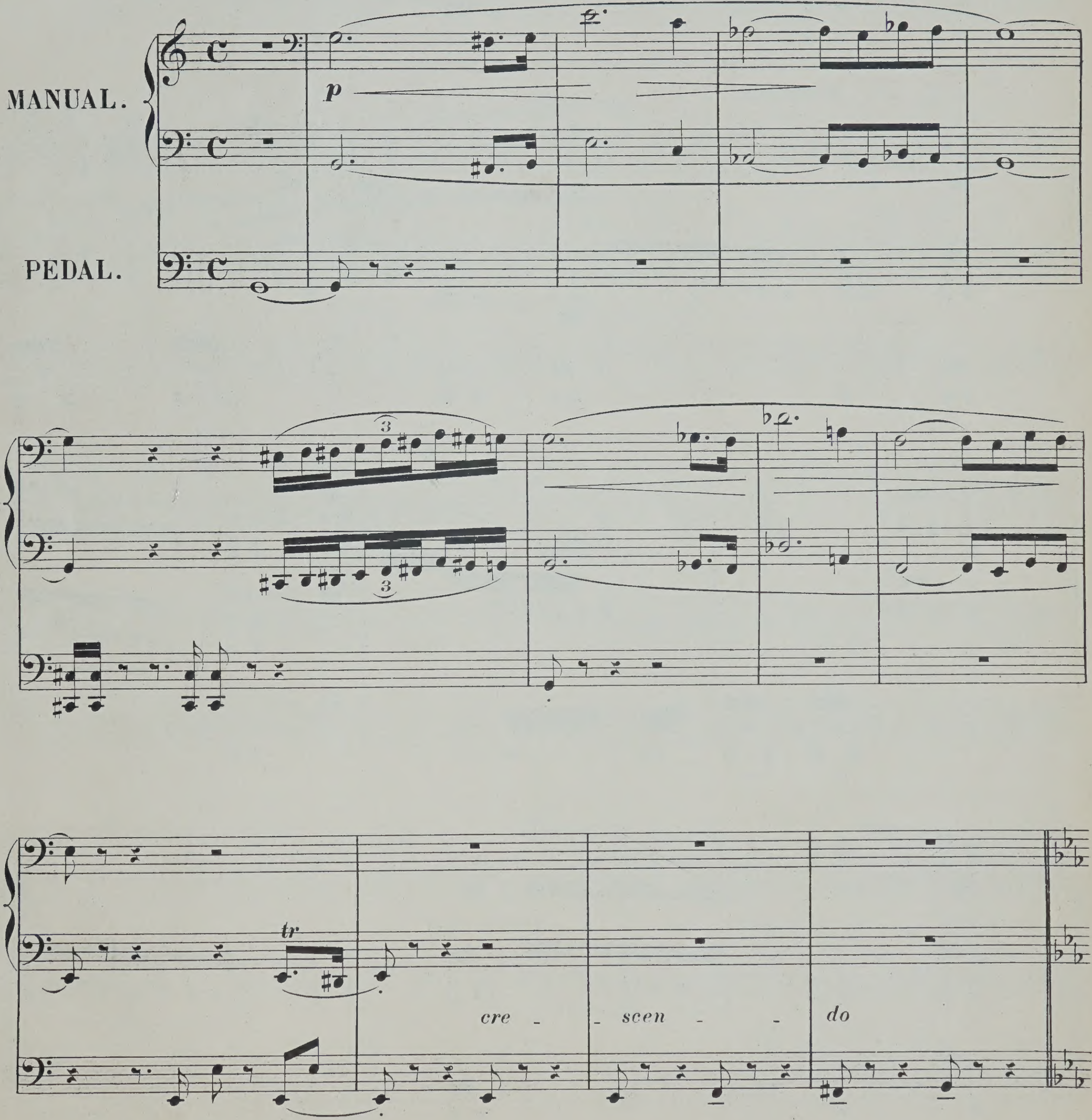
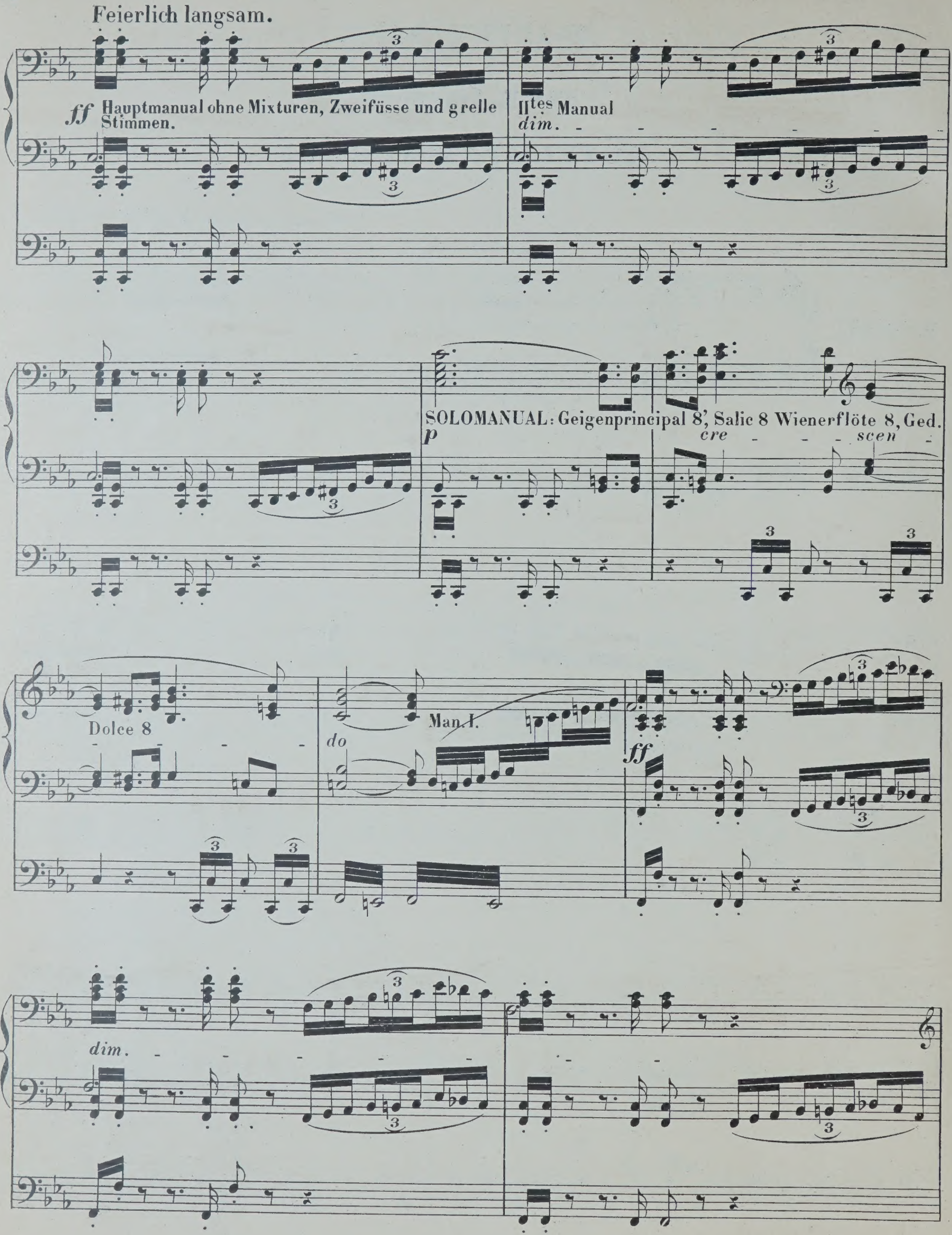
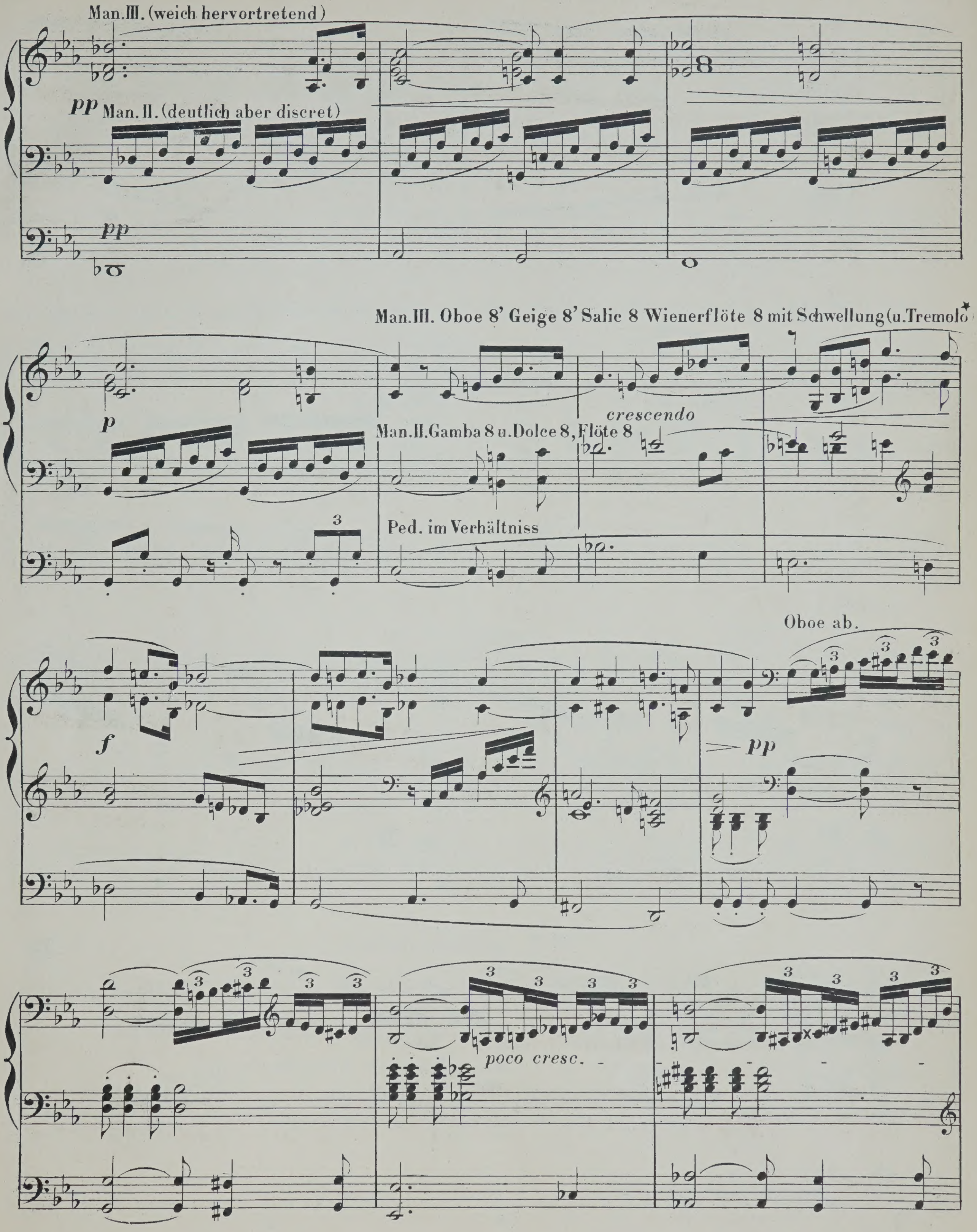
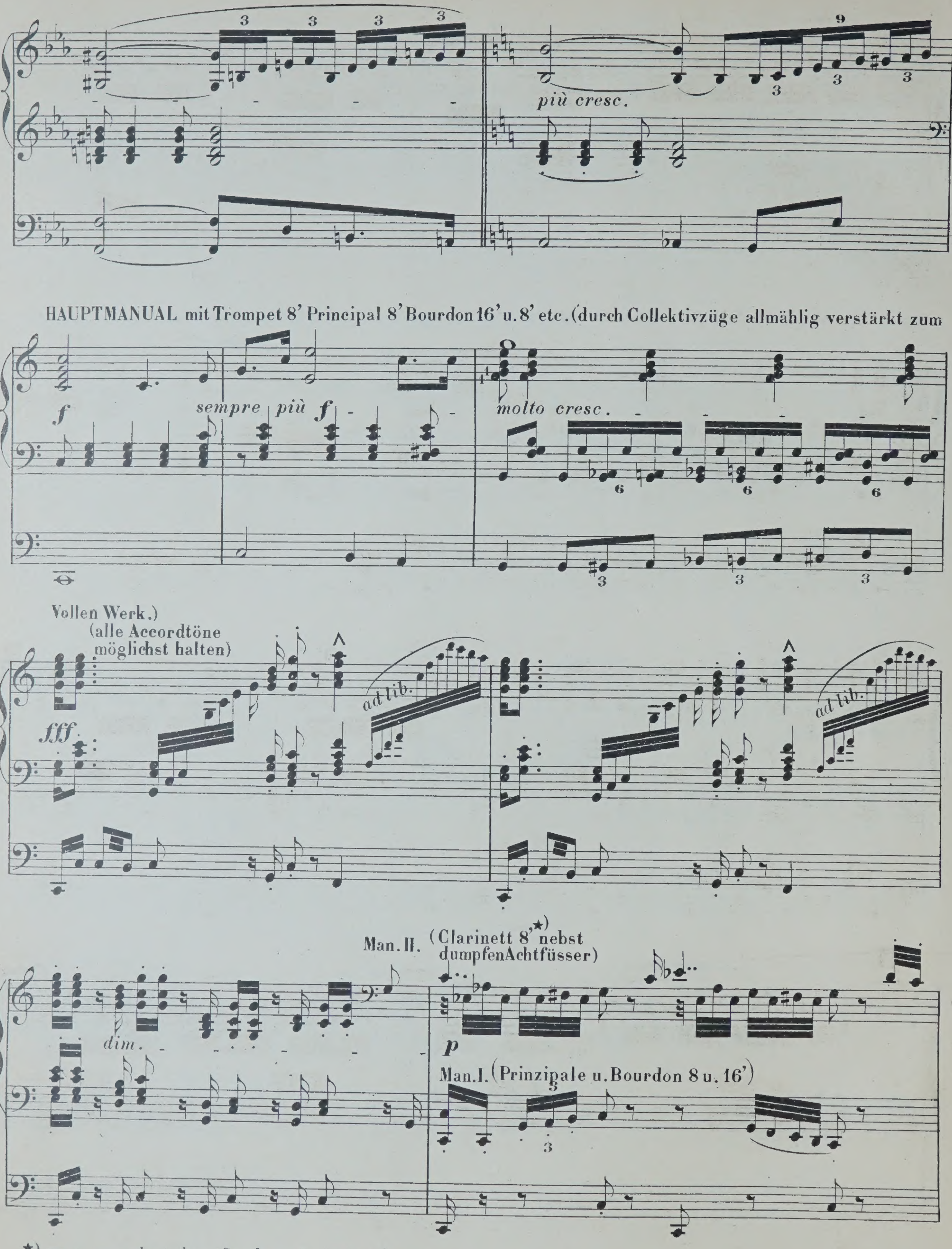

MANUAL.
PEDAL.
p
3
3
tr
cre - - scen - - do

Stich und Druck von B. SCHOTT'S SÖHNE in Mainz.


Feierlich langsam.
ff
Hauptmanual ohne Mixturen, Zweifüsse und grelle Stimmen.
IItes Manual
dim.
SOLOMANUAL: Geigenprincipal 8', Salic 8 Wienerflöte 8, Ged.
p
cre - - - scen -
Dolce 8
do
Man. I.
ff
dim.

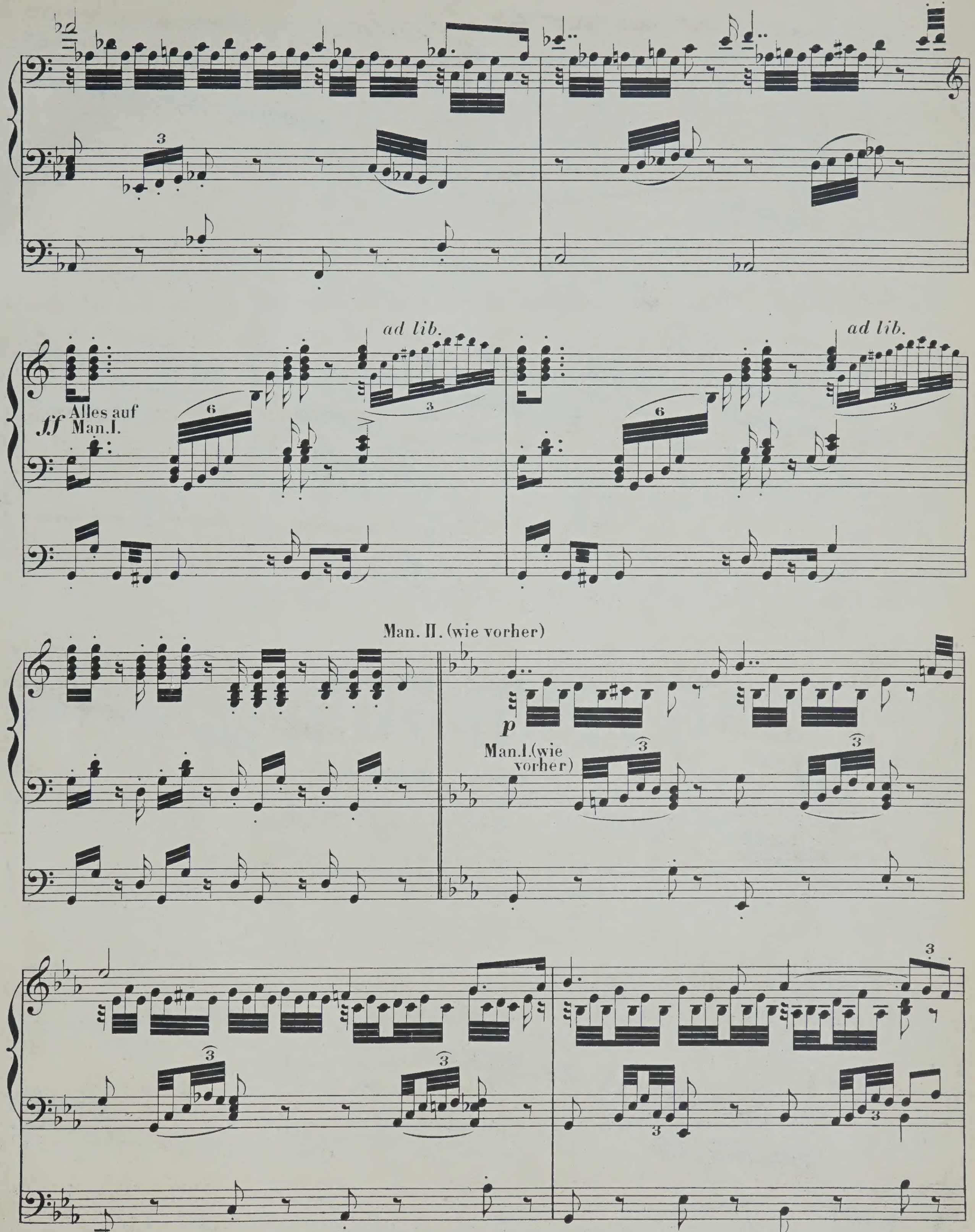

Man. III. (weich hervortretend)
pp
Man. II. (deutlich aber discret)
pp
Man. III. Oboe 8' Geige 8' Salic 8 Wienerflöte 8 mit Schwellung (u. Tremolo*
p
Man. II. Gamba 8 u. Dolce 8, Flöte 8
crescendo
Ped. im Verhältniss
3
Oboe ab.
f
pp
3
poco cresc.

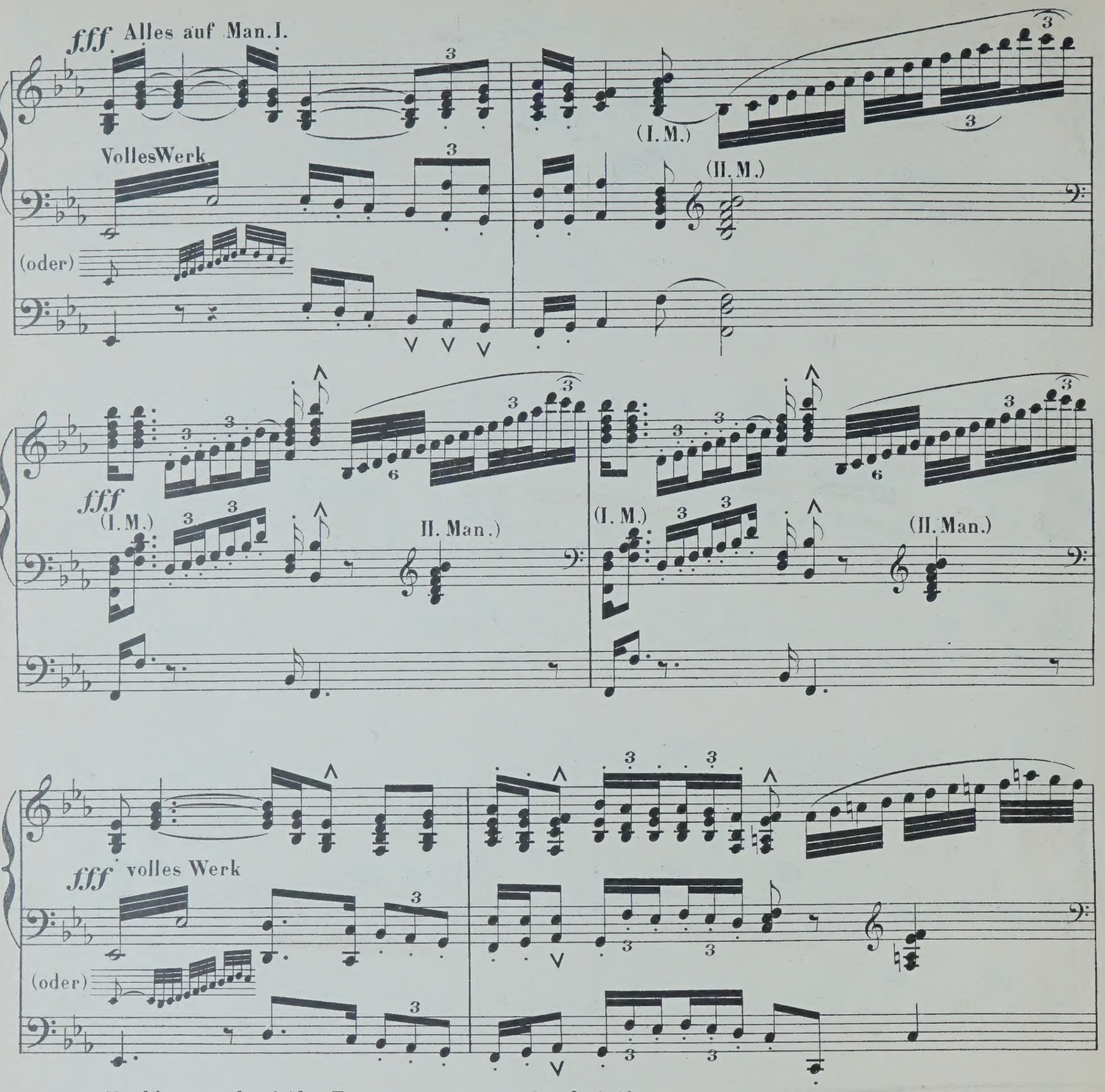
(* Falls es nicht zu stark schwingt.)


più cresc.
HAUPTMANUAL mit Trompet 8' Principal 8' Bourdon 16' u. 8' etc. (durch Collektivzüge allmählig verstärkt zum
f
sempre più f
molto cresc.
Vollen Werk.)
(alle Accordtöne möglichst halten)
fff
ad lib.
ad lib.
Man. II. (Clarinett 8'*) nebst dumpfen Achtfüsser)
dim.
p
Man. I. (Prinzipale u. Bourdon 8 u. 16')

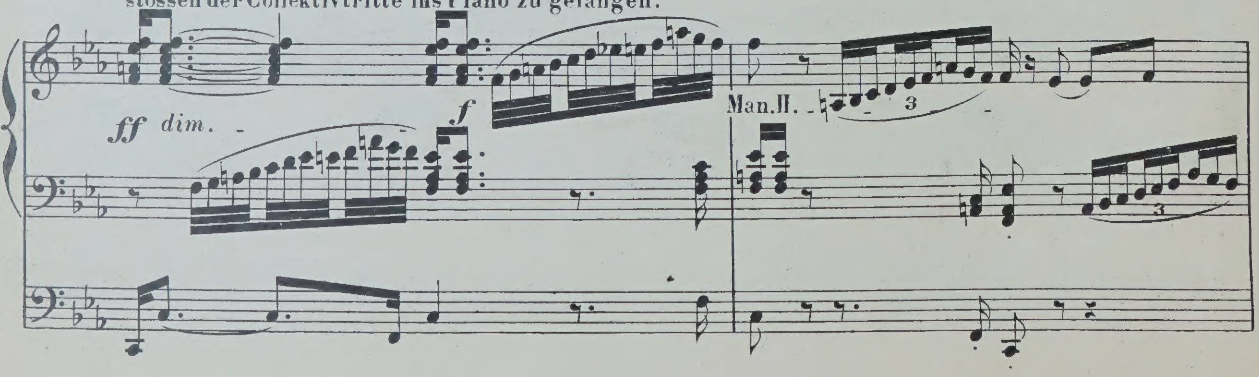
---

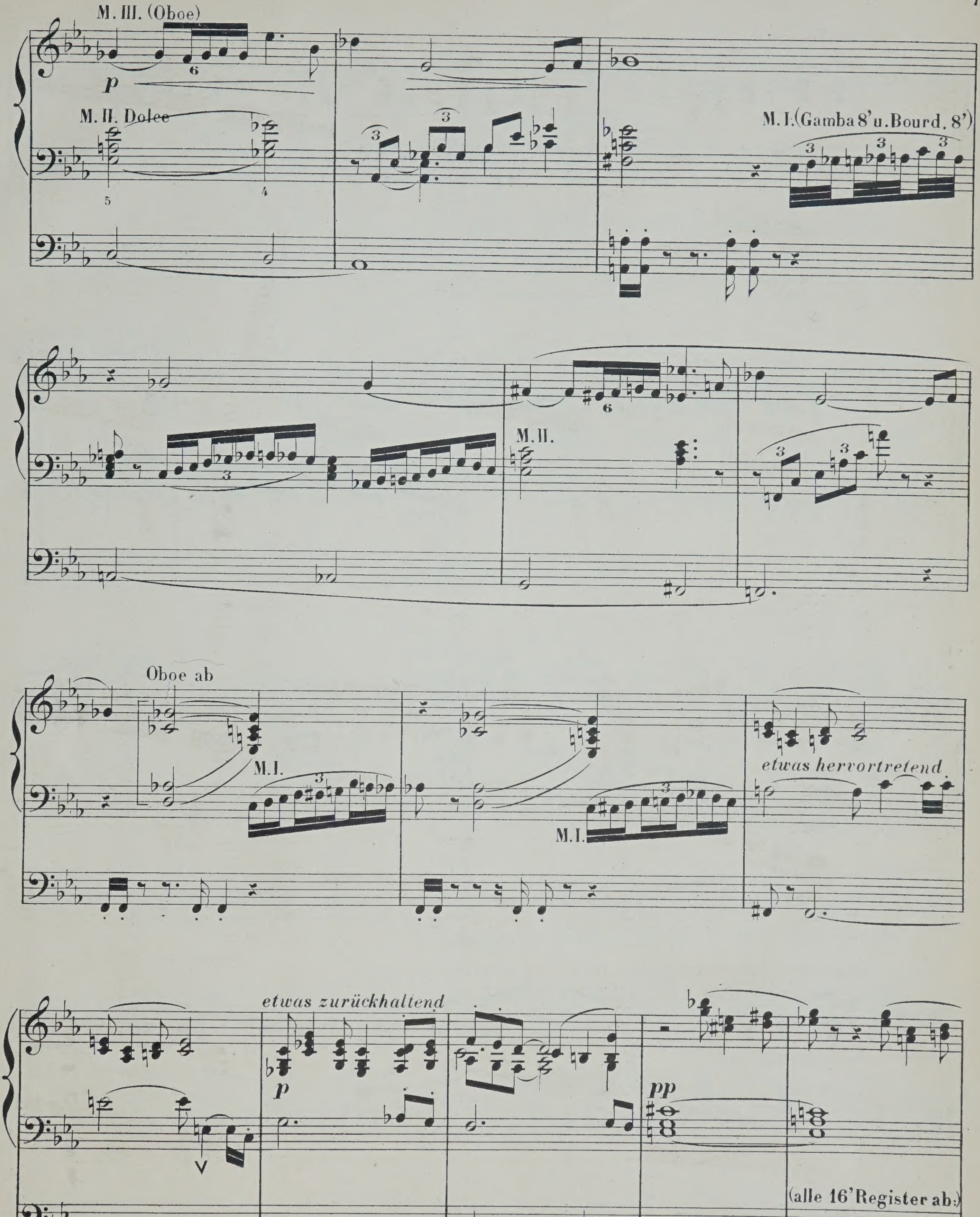
*) wenn zu vorlaut, dann Gamba u. Gedeckt 8'

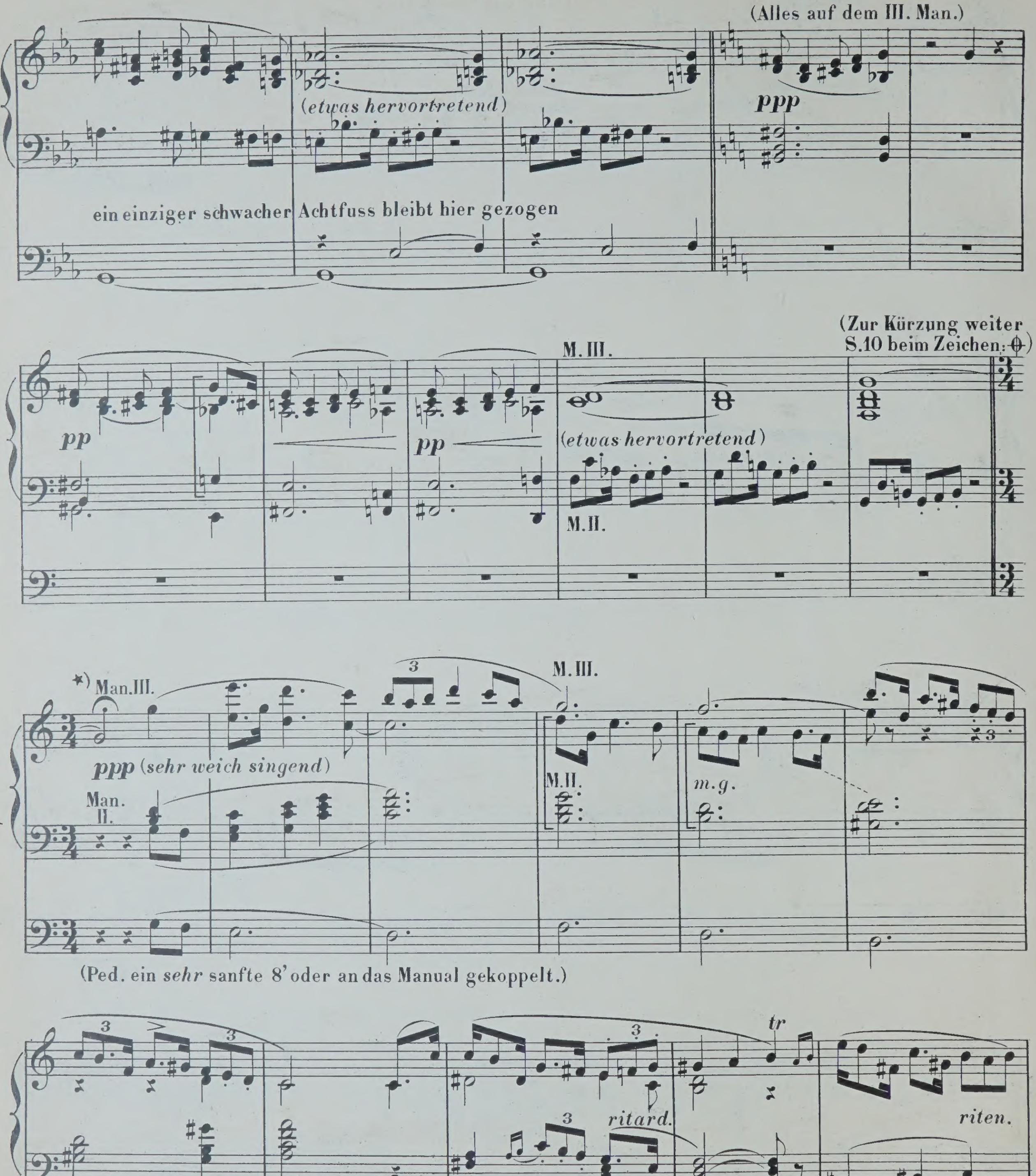

ad lib.
ad lib.
Alles auf Man.I.
ff
6
3
Man. II. (wie vorher)
p
Man.I.(wie vorher)
3


fff Alles auf Man.I.
Volles Werk
(oder)
(I.M.)
(II.M.)
fff
(I. M.)
II. Man.)
(I. M.)
(II. Man.)
fff volles Werk
(oder)

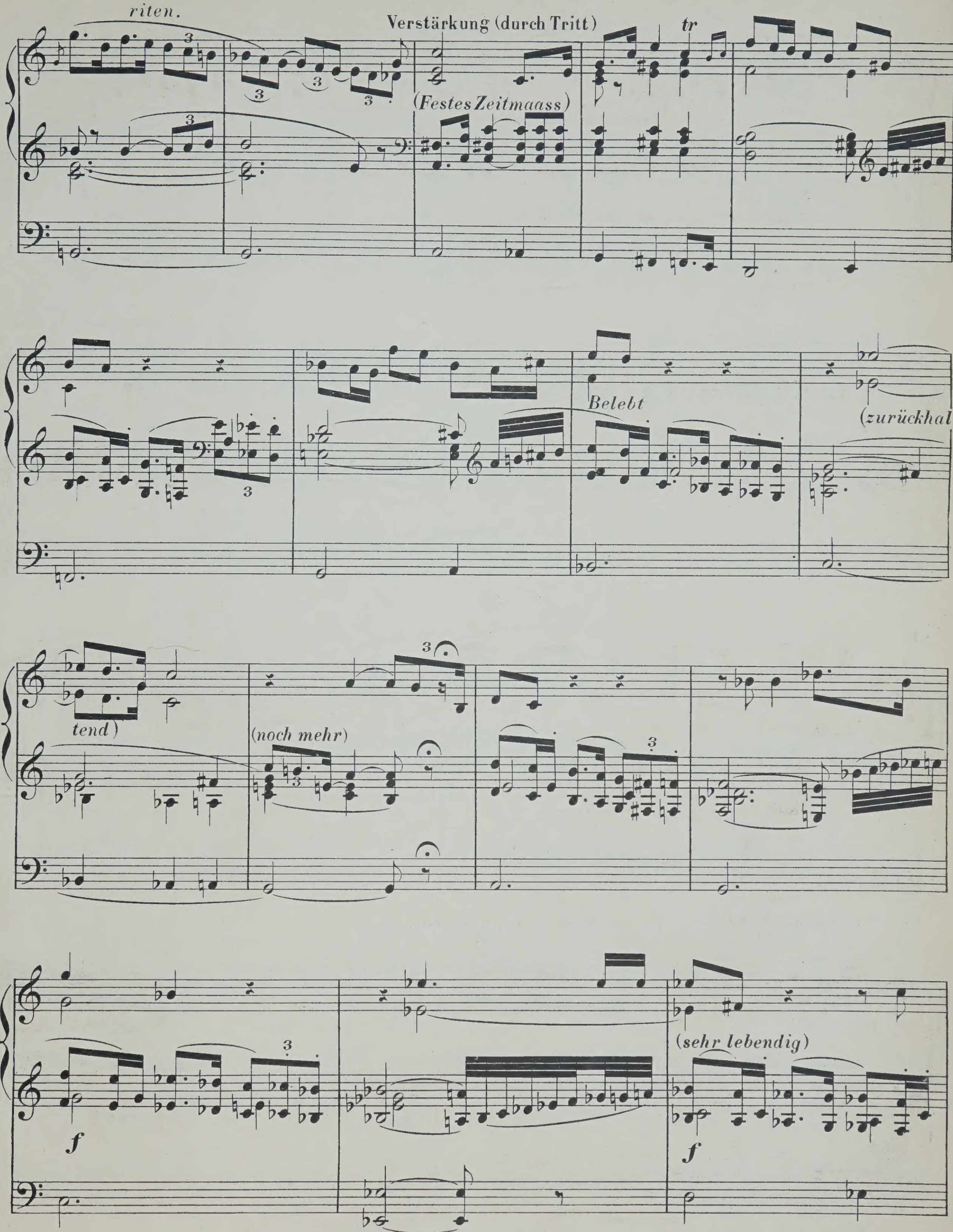
Von hier weg durch (den Tongruppen entsprechendes) Abstossen der Collektivtritte ins Piano zu gelangen.

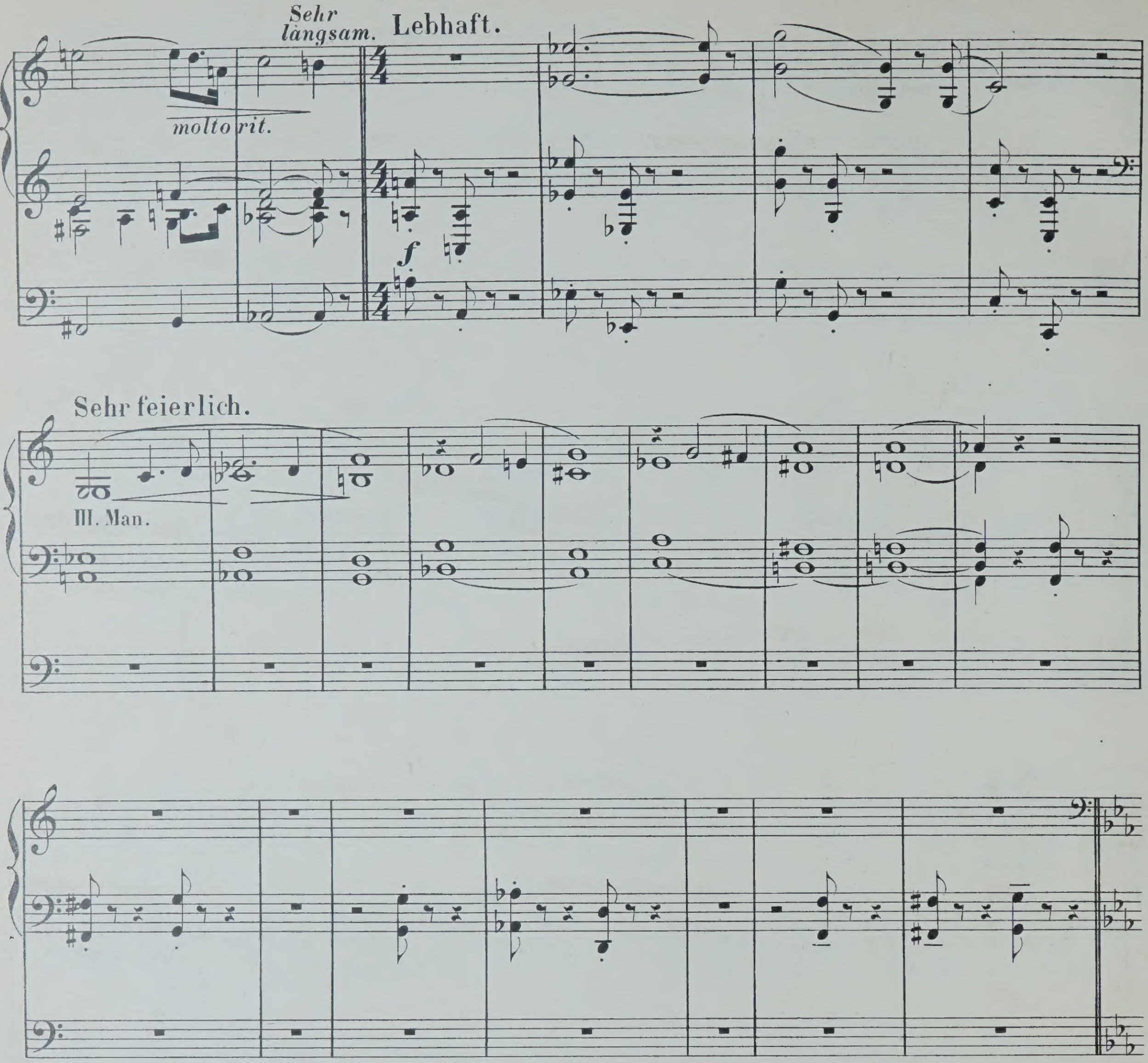

ff dim.
f
Man.II.


M. III. (Oboe)
p
6
M. II. Dolce
5
4
3
M. I. (Gamba 8' u. Bourd. 8')
M. II.
Oboe ab
M. I.
etwas hervortretend
etwas zurückhaltend
pp
(alle 16' Register ab:)


(Alles auf dem III. Man.)
(etwas hervortretend)
ppp
ein einziger schwacher Achtfuss bleibt hier gezogen
(Zur Kürzung weiter S.10 beim Zeichen: ɸ)
M.III.
pp
pp
(etwas hervortretend)
M.II.
*) Man.III.
M.III.
ppp (sehr weich singend)
Man. II.
M.II.
m.g.
(Ped. ein sehr sanfte 8' oder an das Manual gekoppelt.)
3
tr
ritard.
riten.

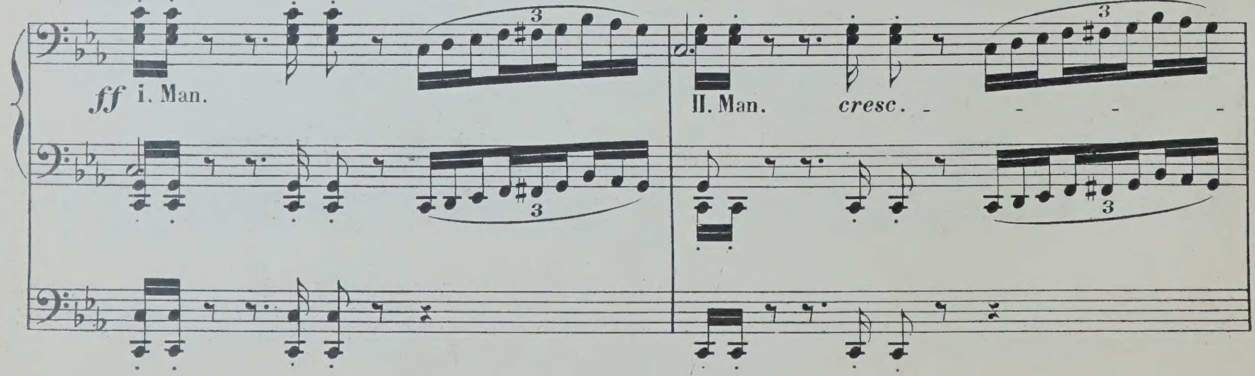
[*] die beiden Piano-Manuale ungefähr von gleicher Stärke aber *verschiedene Farben* registriren.

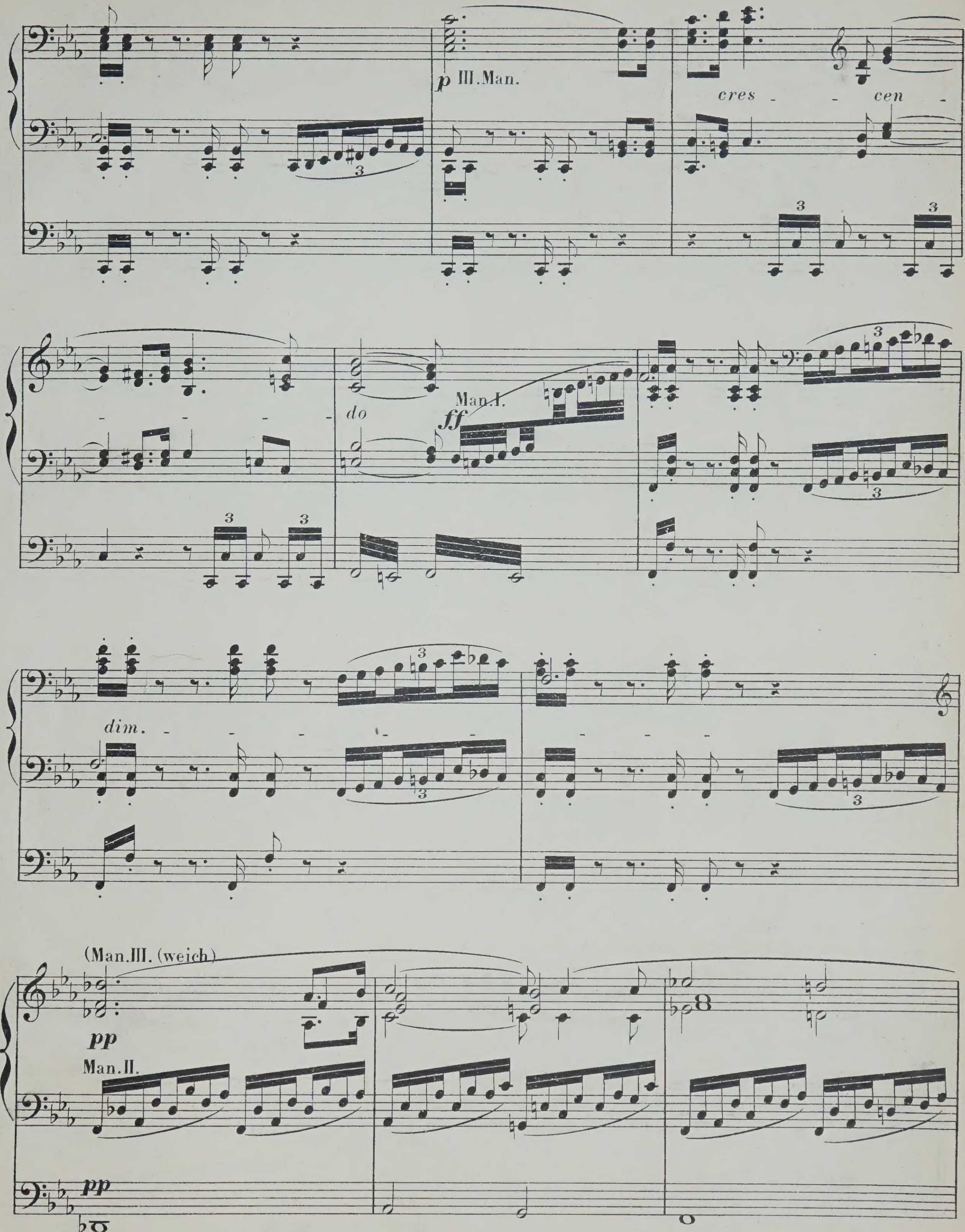

riten.
Verstärkung (durch Tritt)
tr
(Festes Zeitmaass)
Belebt
(zurückhal_
tend)
(noch mehr)
f
(sehr lebendig)
f


molto rit.
Sehr langsam.
Lebhaft.
f
Sehr feierlich.
III. Man.

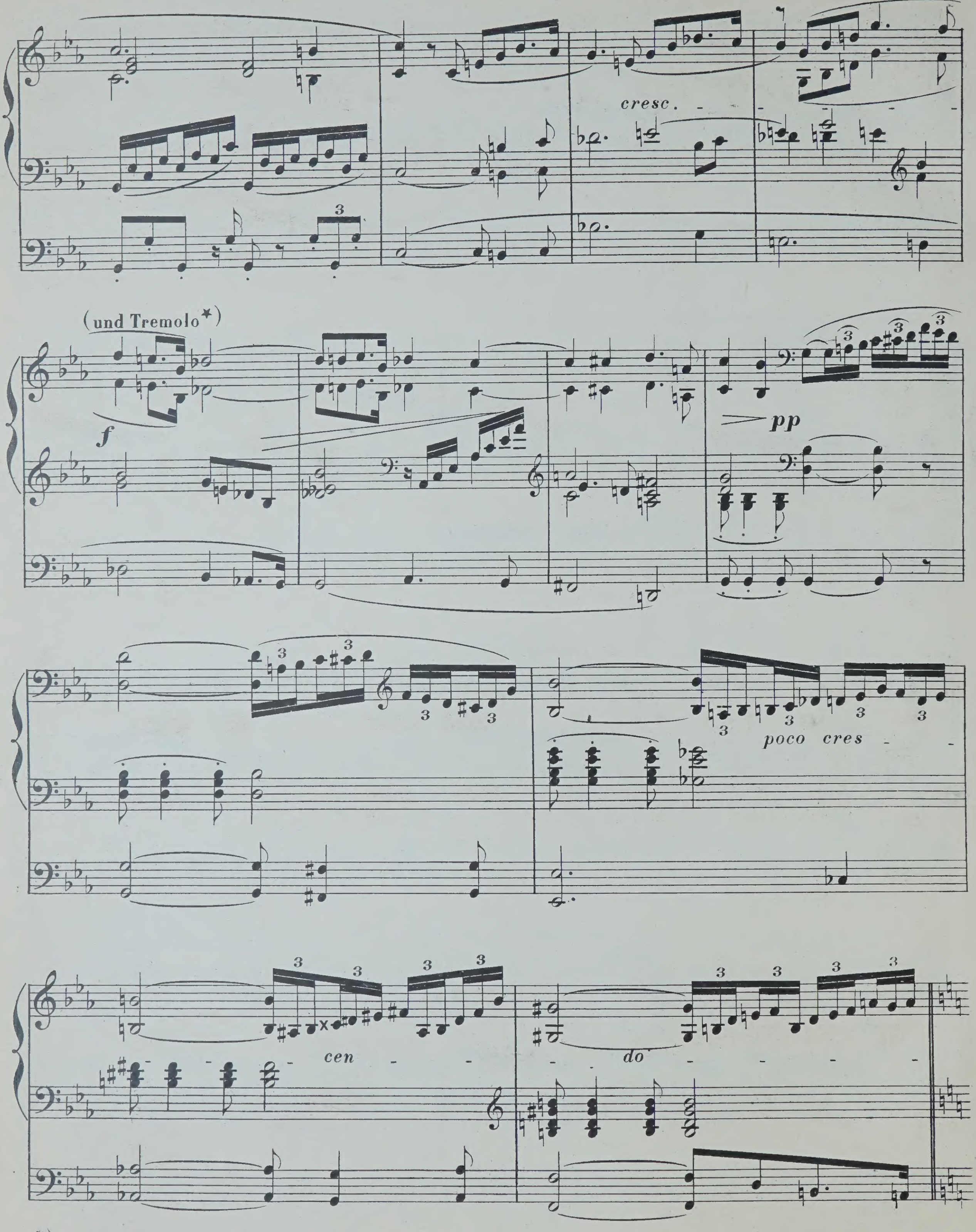
(Zur Kürzung von Seite 8)

𝄌 Feierlich langsam, wie anfangs, ebenso die Registrirung.


ff
I. Man.
II. Man.
cresc.
3

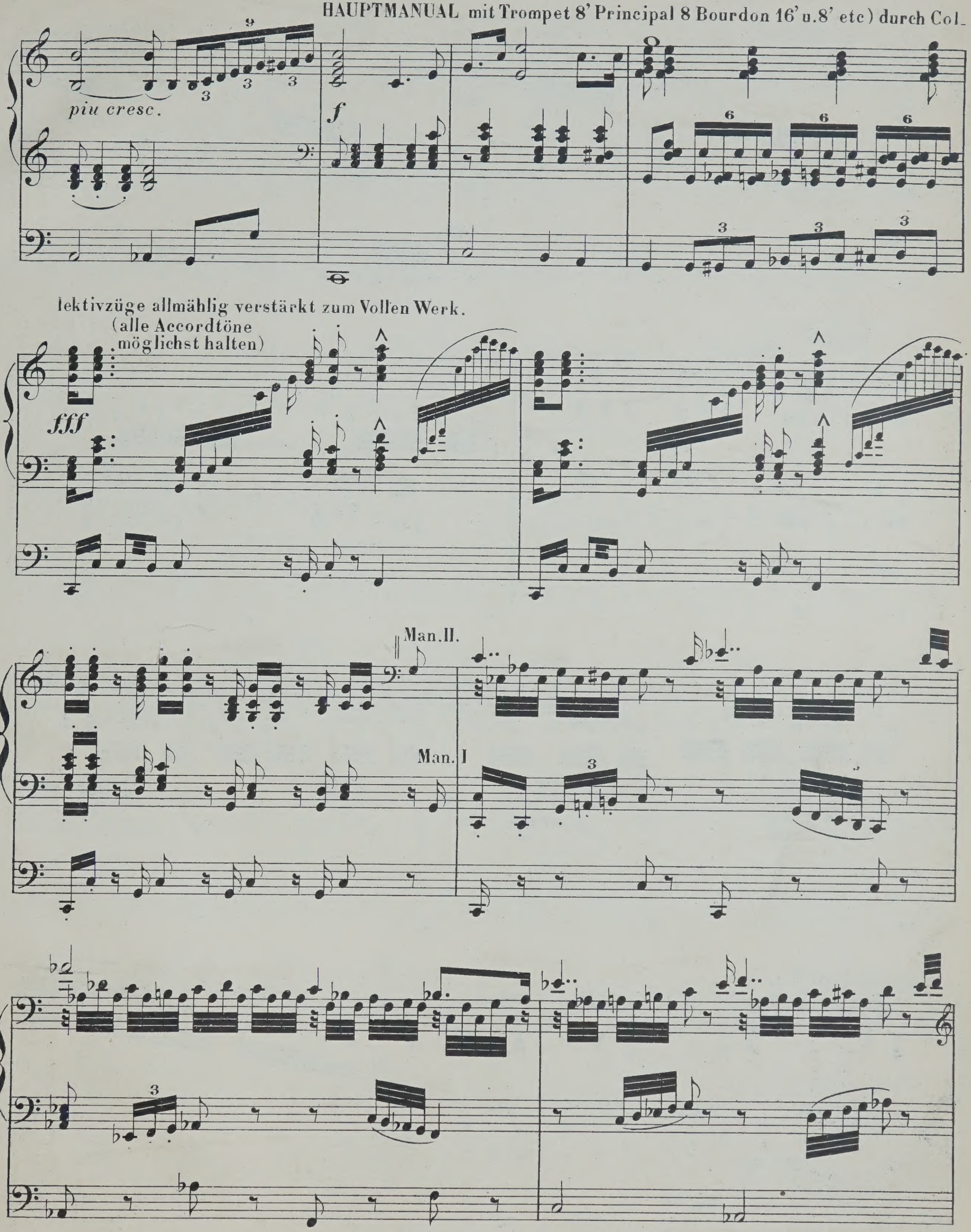

p III.Man.
cres - - cen - - - - do
Man.I.
ff
dim. - - - - - - -
(Man.III. (weich)
pp
Man.II.
pp
3

Man: III. Oboe 8' Geige 8, Salic. 8' Wienerflöte 8' mit Schwellung


cresc.
(und Tremolo*)
f
pp
poco cres
cen
do

---

*) Falls es nicht zu stark schwingt.)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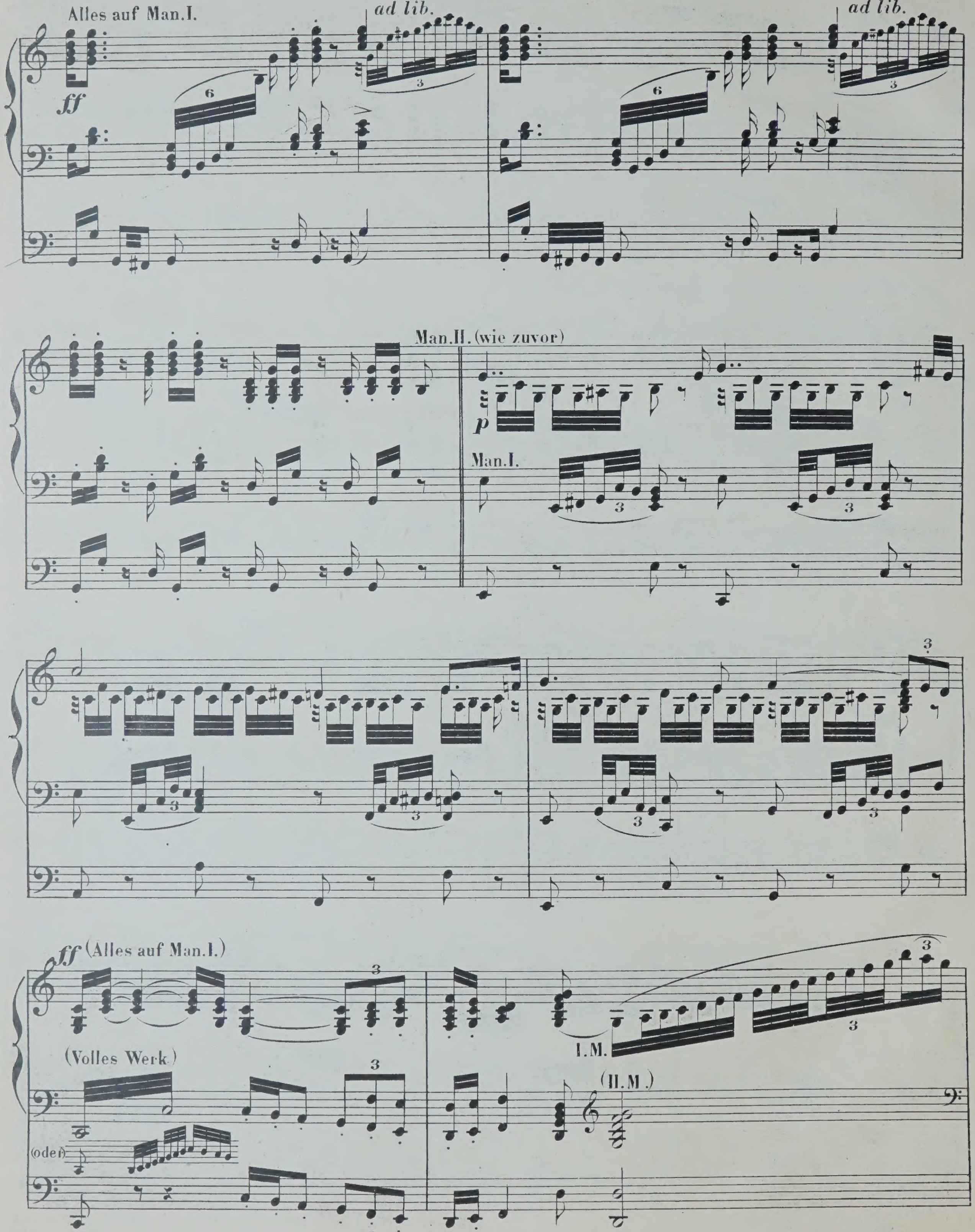
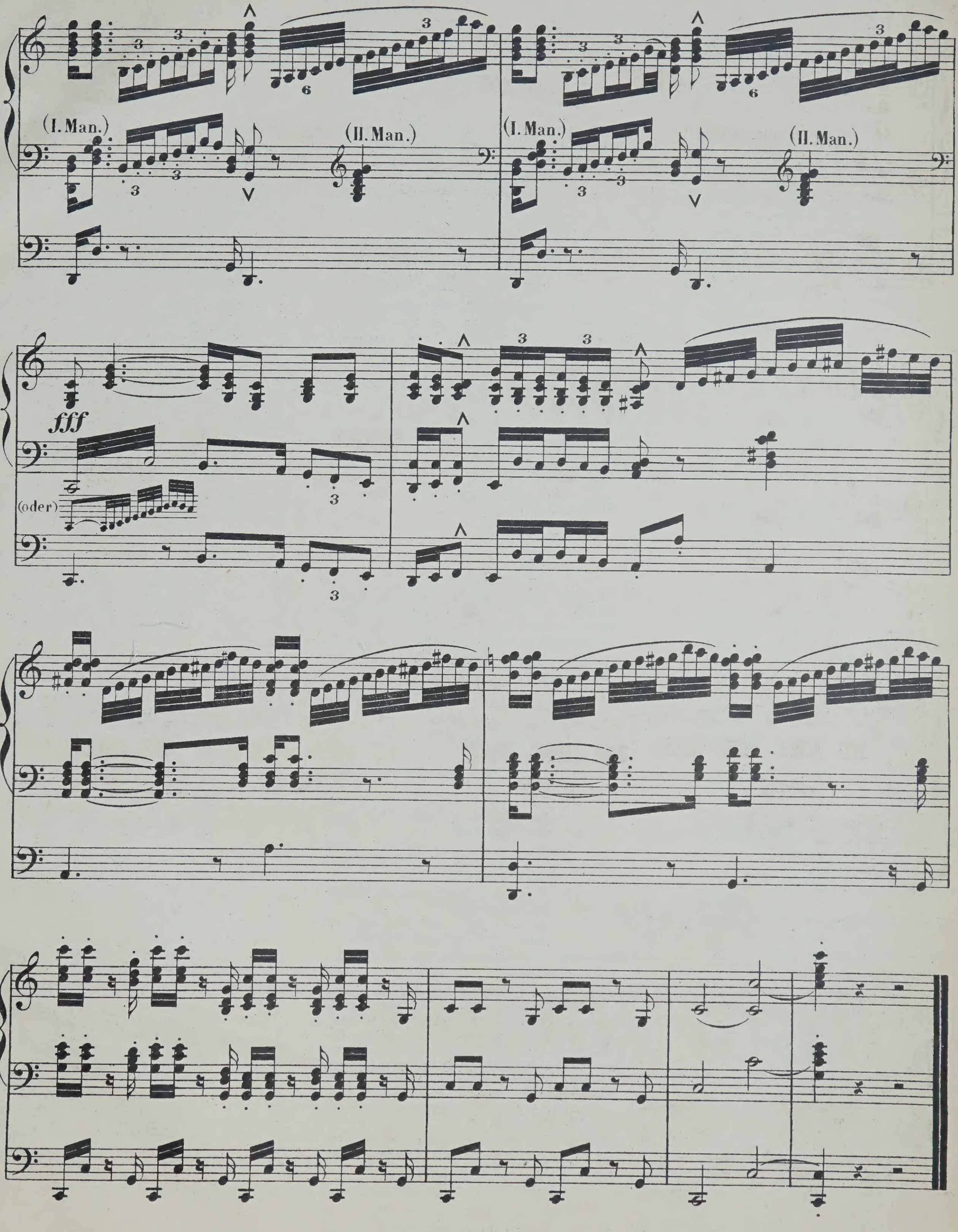
piu cresc.
f
fff
(alle Accordtöne möglichst halten)
Man. II
Man. I
9
3
6


Alles auf Man.I.
ad lib.
ff
6
3
ad lib.
6
3
Man.II. (wie zuvor)
p
Man.I.
3
3
3
3
3
3
3
ff (Alles auf Man.I.)
3
(Volles Werk)
3
(oder)
3
I.M.
3
3
(II.M.)


(I. Man.)
(II. Man.)
(I. Man.)
(II. Man.)
fff
(oder)

Fine.

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